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Weekly Review OF THE World's Music

Forty-Sixth Year Price 15 Cents

Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. XCI NO. 14

NEW YORK, THURSDAY, OCTOBER 1, 1925

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International Society's Gathering a Mondaine Affair—A Brilliant Assembly Crowds the Teatro Fenice

VENICE.—The idea of holding its third international chamber music festival in Venice is at once the best and the worst idea that the International Society has ever had. On the one hand, modern music would have to be considerably worse than it is to keep people away from so divine a place; on the other hand it ought to be much better than it possibly could be to stand the withering proximity of this supreme manifestation of art. Architecture may be frozen music, but even in their "frozen" state the stones of Venice have more sensuous appeal than most of the music that we have heard in the Teatro Fenice during the past six days. Which may be the reason that the most distinguished living German composer, in slouch hat and flannels, is satisfied to sit on the piazza and listen with his eyes.

Yet while Richard Strauss stands in Olympian aloofness to the doings of the younger generation, other musicians, hardly less distinguished, are here in greater number than ever before, taking an active or contemplative interest. Stravinsky and Schonberg are, of course, participants; Toscanini and many another knight of the baton are watching the jousts with amused but inscrutable smiles. Never before, except perhaps at Bayreuth in the good old days, was such an assembly of musical high-steppers seen together at a festival; and to see this multitude of composers and executants, publishers, managers, professors and critics from every corner of Europe together, is to realize the bewildering social ramifications of an art that is so essentially esoteric and personal.

A BRILLIANT AUDIENCE

When one regards that brilliant and representative audience at the historic Teatro Fenice every night, filling the parquet and the five ranks of gold-encrusted boxes, regards the diamonds and pearls glittering on the resplendent necks of notable beauties, one becomes a little fearful of the outward success of a Society that started under such modest auspices in the upper room of a Salzburg cafe two years ago. The Italian section, once the refractory and sulking child of the family, has now provided the ultimate stamp of mondanity and official recognition. "Under the Patronage of His Excellency, Benito Mussolini" reads the title page of the official program, while the patron's committee comprises no less than three cabinet ministers and profuse titles of nobility surround the simple but weighty democratic names of Mrs. Elisabeth Coolidge and Mrs. Ganna Walska, who grace the festival with their presence at every concert.

The momentum that the movement has gathered in so incredibly short a time may be gauged by the quality of the audiences rather than their quantity (which is in itself impressive). Virtually every Italian composer, from old Sinigaglia down, is here, and many from abroad. As for critics, a Venetian paper has counted forty-five from Germany alone. Indeed a good three-quarters of the listeners are strangers who have come here for the festival, or who have permitted the festival to provide an impulse for enjoying the splendor of Venice at the height of its season. For a halo of festive gaiety surrounds this gem of Italian cities just now that somehow softens the spirit and bridges the gap between doctrines of beauty that seem to be diametrically opposed.

THE NEW ERA

Difficult as it is to believe that the aesthetic principles which governed the creation of all this beauty have anything

to do with those that underlie modern music, there is nevertheless discernable just in the endeavors of today a will toward that perfection of form which somehow circumscribes the wayward fancies of the human mind, reconciling its clashing disharmonies and its most passionate adventures. Looking back upon this wild jumble of music, as divergent in quality as it is in aim, one cannot help feeling a return to healthy, direct expression, a strong plasticity of shapes



Apex photo

MARJORIE MEYER,

American soprano, who has often been heard in recitals, will open her new season at Bridgeport the end of October. On December 10 she will give a special request program of German songs at Steinway Hall, New York; on January 7 a recital in Jordan Hall, Boston, and then she will begin an extensive tour of Illinois and Michigan with a recital in Kimball Hall, Chicago. Miss Meyer will also appear in the following cities in Pennsylvania: Harrisburg, Reading, Lebanon, Allentown, Carlisle, York and Lancaster, and has twenty appearances already arranged for her 1926-27 season, not including her European tour.

and at best a harmony of form that satisfies as does the architecture of St. Mark's. We have evidently turned a corner in the tonal art, and are stripping ourselves of extra-

musical impediments, of those deliberate limitations of expression which while producing a temporary sense of novelty, only served to create a new monotony.

(Continued on page 18)

PEOPLE'S SYMPHONY IN BOSTON SELECTS MASON TO SUCCEED MOLLENHAUER

Concert Season at Symphony Hall—Notes

Boston—Musical Boston received a mild shock last week when the directors of the People's Symphony Orchestra made public announcement of the fact that Emil Mollenhauer had resigned as conductor on August 1. In a statement given to the press Mr. Mollenhauer intimated that his resignation was caused by interference with his method of directing the orchestra, adding: "Too many cooks, as everybody knows, spoil the soup." According to spokesmen for the directors, Mr. Mollenhauer resigned because he was opposed to the idea of guest conductors being given charge of the orchestra on the broad scale contemplated for the impending series of Sunday afternoon concerts; also that the press of his other interests may have entered into his decision to leave the orchestra.

Stuart Mason, associate director of the orchestra since its establishment five years ago, has been chosen to succeed Mr. Mollenhauer as resident conductor. Mr. Mason is on the faculty of the New England Conservatory of Music and is widely known throughout this section of the country as a pianist and lecturer. He is also a composer of uncommon gifts, some of his works having been performed by the Boston Symphony Orchestra. The new leader will conduct the opening concert of the season on October 25 at the Hollis Street Theater, where the series will be given this year, owing to the fact that the Keith-Albee interests have leased the St. James Theatre, where the orchestra appeared last season.

About half the concerts this season will be directed by guest conductors. Ethel Leginska has been engaged for four concerts; Wallace Goodrich, conductor of the New England Conservatory Orchestra, for two or three; Percy Grainger for at least one; and George W. Chadwick and Henry Hadley, one each. Efforts are being made, according to a trustworthy source, to have Hugo Riesenfeld, Erno Dohnanyi and Alfredo Casella conduct at least once.

Mr. Mollenhauer made public a letter from Carl E. Gardner, secretary, and formerly a member of the orchestra. It reads:

"As secretary of the People's Symphony Orchestra, I have been requested by the board of directors to acknowledge receipt of your resignation as conductor of that organization, and to tender the board's acceptance. I am further instructed to tender the sincere gratitude of the board for the splendid work which you have so efficiently and untiringly performed since the foundation of the orchestra.

"Speaking personally, and as a player under your baton, I wish to express my deep regret. I feel and always have felt that without you the orchestra could not have been organized, much less have attained the musical efficiency which it now enjoys."

Mr. Mollenhauer will continue to devote himself to his other interests, which include leadership of the Handel and Haydn Society, the Apollo Club of Boston and the Boston Festival Orchestra, with all of which he has been identified for approximately a quarter century. Mr. Mollenhauer, now seventy years old, has been intimately bound up with the musical (Continued on page 23)

FOREIGN NEWS IN BRIEF

MUSIC AND THE SAVAGE BREAST—NEW VERSION

LONDON.—A feather in the cap of the British Broadcasting Company is the news, which comes from Rabat, that French troops engaged in the storming of the formidable bastion of Jebel en Mehri, in Morocco, were beguiled by the music of a London concert, relayed by the Bordeaux broadcasting station and picked up by the field wires. S. S.

ALBERT COATES CONDUCTS RING IN ENGLISH PROVINCES

LONDON.—The British National Opera Company announces that during its season at the Manchester Opera House in November Albert Coates will conduct the complete

cycle of the Ring divided into six evening performances instead of the usual four. This will be the first occasion on which Coates has conducted the Ring in the Provinces. S. S.

NEW RUSSIAN OPERA

MOSCOW.—The Russian composer, Basil Zolotarev, a pupil of Balakireff and Rimsky-Korsakoff, has just finished an opera entitled Dekabristy (The December Rioters) on the book of B. Jassinovsky, dealing with the first revolutionary riot in Russia on December 14, 1825, during the reign of Nicholas I. The opera is not modern in style, but is very well written and will be performed in the State Opera Houses in Moscow and Lenin-

grad this season. Its first performance will take place in Moscow on the hundredth anniversary of the Decabrist riot. V. B.

FOREIGN CONDUCTORS FOR SOVIET RUSSIA

MOSCOW.—The following foreign conductors have been invited by the Rosphill concert management to visit Moscow and Leningrad: Otto Klemperer, Erich Kleiber, Hermann Abendroth and Pierre Monteux. Among the soloists who have also been invited are Joseph Szigeti and Egon Petri, who are visiting Russia for the fourth time in the last three seasons. V. B.

UNKNOWN WORK BY MOUSSORGSKY

MOSCOW.—Andrew Rimsky-Korsakoff, son of the famous Russian composer, has discovered among the papers of his father a hitherto unknown vocal scena by Moussorgsky about one hundred bars in length. It is to be published by the State publishing department in Moscow. V. B.

LONDON CHILDREN'S ORCHESTRAL CONCERTS

LONDON.—The program of the third series of children's orchestral concerts is just announced. At these concerts, which will, as before, be held at the Central Hall, Westminster, London, one or two movements from each of the Beethoven symphonies will be given in chronological order, and in other respects also the programs are arranged with the idea of continuity. The conductor, Dr. Malcolm Sargent, will introduce each item with explanatory remarks touching upon the functions of the individual instruments, the working of the orchestra, the life and ideas of the composer and the form of composition. Many distinguished soloists will perform. As an example, the first concert consists of the third Brandenburg concerto, a Mozart Divertimento (No. 3, in E flat), the first and last movements from Beethoven's first symphony and Schubert's Rosamunde overture. S. S.

MIXED FARE AT DRESDEN—WAGNER, MASCAGNI OPERETTA AND VERDI

DRESDEN.—The operatic season opened here auspiciously on August 16 with a series of Wagner works commencing with *Tristan* and followed by the entire Ring. Several innovations in the technical department, stage-setting and so on, planned during the holidays, were only partly carried out on account of strikes, so one can not yet judge of the results. Busch conducted with new vigor and freshness, the cast on the whole being the usual one, with the exception of a few guests.

At the Albert Theater, Mascagni's operetta, *Si*, was produced for the first time in Germany under his own artistic and most interesting conductorship, achieving, however, but a moderate success. This was no surprise, as anybody knowing Mascagni's musical bent could easily foresee that the operetta style is not his field. The work, having been performed in Vienna about a year ago, is well known to readers of the *MUSICAL COURIER*, so I have but to add that

it was well prepared considering the moderate resources of the promoters of this special summer season. The libretto is poor, neither operetta nor light opera, and Mascagni in this work may be said to have wasted his dramatic and artistic talents on an unworthy subject. The stage settings of Herr Pruscha deserved high praise.

The first revised production at the Staatsoper was Verdi's *Amelia* (*Ballo in Maschera*). The orchestra and soloist did fine work. The stage-setting left much to be desired.

An all Russian program was given on August 30, in memory of Professor Tschuproff, one of the members of the Russian Club. The performers were Herbert Wuesthoff, Leonid Striemer, a prominent violinist, and Michael Rakier, a former pupil of the late Laura Rappoldi. The principal work of the evening was Tschaiowsky's trio in *A minor*, which, played by Russian artists, made a very deep impression.

A. INGMANN.



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throat of gold. . . . One could write a hymn of triumph for this interpretation. And the brilliant audience of the Colon seized every climactic moment to shower enthusiastic and deafening applause upon Muzio. After the first act seven or eight curtain calls . . . the audience wanted Muzio alone, and when she appeared alone, it continued to acclaim her."—*La Patria*, June 7, 1925.

"The creator of the Italian musical drama (Catalini's *Loreley*) never saw and scarcely dreamed of a representative of his title role like Claudia Muzio. She, who was in the first act, so gracious, so simple, so sincere, became afterward a marvelous, symbolic figure of irresistible fascination, and her melodious voice complemented in an irreproachable manner her exquisite and superb interpretation of the role. She had in Gigli, as Walter, the best support ever afforded, for in fact it was the grand duet in the first act with him that moved the audience to its depths and brought forth the first tumultuous and clamorous applause. After the first act His Royal Highness, the Prince of Wales, who was present, expressed the wish to compliment Claudia Muzio and she was escorted to the royal box where she was the recipient of many kind felicitations."—*La Patria degli Italiani*, Buenos Aires, August 19, 1925.

La Scala Opera Season in Philadelphia

Le Scala Grand Opera Company, under the direction of Francesco Pelosi, will give eight performances, beginning on Saturday evening, October 3, and continuing until Saturday afternoon, October 10. These performances, which will be given at the Academy of Music, will be an important feature of Philadelphia's Music Week.

The repertory for the season, which will be given under the auspices of the Philadelphia Grand Opera Association, William C. Hammer, secretary and treasurer, will be as follows: October 3, *Rigoletto*; October 5, *Cavalleria Rusticana* and *Pagliacci*; October 6, *Faust*; October 7, *Il Trovatore*; October 8 (afternoon), *Martha*; October 8, *La Forza del Destino*; October 9, *Aida*; October 10 (afternoon) *Lucia*.

A partial list of the artists who will appear during this engagement is as follows: Bernardo De Muro, tenor; Rosalinda Rudko-Morini, coloratura soprano; Ivan Steschenko, Russian basso; Elia Palma, baritone; Giuseppe Reschiglian, lyric tenor; Ada Paggi, and Dorothy Pilzer, mezzo sopranos; Emilia Vergeri, dramatic soprano; Margaret Eberbach, lyric soprano; Luigi Della Molla, baritone; Alfredo Valenti, basso; Paolo Calvino, tenor.

The stage direction will be in the capable hands of Alex. Puglia. A chorus of fifty, an orchestra of fifty, and a ballet of twenty dancers will be included in the personnel of the company, which will number one hundred and fifty. The conductors include Fulgenzio Guerrieri, Pasquale La Rottella, and Wassili Lepis.

Whiteman Orchestra to Visit Europe

F. C. Coppicus, manager of Paul Whiteman and his orchestra, announces that he has just concluded arrangements with the English concert impresarios, Messrs. Lionel Powell & Holt, for a concert tour of the British Isles by the entire Paul Whiteman Orchestra next April. The orchestra will give two concerts in the Royal Albert Hall, London, one each in the Crystal and Alexander Palaces, and concerts in Liverpool, Manchester, Birmingham, Glasgow, Edinburgh, etc. Following this tour the orchestra will appear in Holland, Belgium, Germany and Austria.

The Whiteman Orchestra began its second transcontinental tour in Lancaster, Pa., on September 21, and will tour through the Middle West, visiting for the first time the states of Kentucky, Arkansas and Oklahoma, returning to New York in December, when a series of revolutionary concerts will be given. To the repertory of the orchestra has been added new pieces by John Alden Carpenter, Leo Sowerby, Ferdie Grofe, Deems Taylor and George Gershwin.



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A SPECIAL ANNOUNCEMENT:

NOW that the vacation period is over and the time for selecting new material is at hand, we would like to present to your notice a most remarkable list of delightful ballads.

The almost phenomenal success of the "Harms" Ballads, "SUNSHINE OF YOUR SMILE," "SOMEWHERE A VOICE IS CALLING," "KISS IN THE DARK," "LOVE SENDS A LITTLE GIFT OF ROSES," etc., etc., has created a following among teachers and vocalists which is very gratifying to us, and we know that in the 1925-26 list below, you will find songs just as pleasing and successful.

We shall be glad to furnish you with artists' copies and hope that you will include one or more of the following songs in your repertoire for the coming season.

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Deane Dossert Artist-Pupil at Cologne Opera

Elsa Foerster, a leading soprano of the opera at Cologne (Köln) Germany, spent six weeks of study during her vacation with her teacher, Deane Dossert, at her studio in Carnegie Hall, going over the new roles in which she is to be heard this season, these being Pamina in the Magic Flute, Sieglinde in Die Walküre, Alkestis, the title role of a new opera by Egon Wellesz, and the Goose-Girl in Königskinder.

Miss Foerster's first operatic experience was at the Metropolitan Opera in New York, when she was ten years old. She then sang the few solo measures for a child's voice required by the score of Königskinder. It is of unusual interest that she is now to sing the principal part in the same opera, a role created in this country by Geraldine Farrar.

Miss Foerster has been a pupil of the Dossert studios since the age of fourteen, and she has had no other teacher. Her repertory comprises thirty operas.

The Harrolds Cast in Same Play

Carl Reed's presentation of *Spring in Autumn*, in which Orville Harrold and his daughter Patti appear, opened an engagement at the Forrest Theater, Philadelphia, during the week beginning September 21. This musical comedy has proved so successful that it undoubtedly could have run for an extended engagement in Philadelphia had it not been that another production is scheduled for that theater beginning next week. New York is included in the itinerary of the company during the coming season.

The beauty of Orville Harrold's voice is well known through his association as a member of the Metropolitan

Opera Company, and his experience as an opera singer is evident in the fine stage presence noticeable throughout his performance. Patti Harrold also is well known in New York through her successful appearances in musical comedy, and in *Spring in Autumn* she is especially well cast. In addition to the outstanding work of Mr. Harrold and his daughter, special mention should be made of Robert Halliday in the part of Karel Boleslav.

The melodious music for the score was written by Will Ortmann, who was prevailed upon to accept the post of conductor, and his magnetic conducting of the large orchestra is doing much to insure a long and successful tour for the production. The book for this musical comedy is by Derick Wulff and the lyrics are by Gus Kahn and Ray B. Egan.

Endowment Fund for Pontifical College of Sacred Music in Rome

This being the Jubilee Year of the Pope, it is proposed that the Roman Catholic children of America make a gift to Rome of an endowment fund for the Pontifical College of Sacred Music. Letters have been sent out to the clergy by the Pius X School of Liturgical Music in New York requesting such a collection between October 1 and 10.

It is a design that will interest everyone, whether members of the Roman Catholic Church or not. Every musician knows what the development of church music has owed to the Church of Rome from Palestrina downward to the present day. Every musician interested in church music knows, too, how important has been the effort of the Roman church to bring about a reform in church music, so that music in the church should be really devotional.

Musicians, therefore, will give their moral as well as their material support to this movement and wish it the best of success.

Palmer Christian Returns

Mr. and Mrs. Palmer Christian have recently returned to Ann Arbor, Mich., from a motor trip to New York and Vermont. On the way East a stop was made in Cleveland, where Mr. Christian was scheduled to read a paper on the organ-orchestra situation and where he also appeared in

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recital (taking the place of Courboin, who sent word at the eleventh hour that he would be unable to be there) for the National Association of Organists' convention. Reports tend to indicate that these sessions were among the most interesting of the convention. Mr. Christian also played two recitals at the Lake Placid Club in the Adirondacks on August 18 and 25.

As was the case last year, Mr. Christian's teaching time in Ann Arbor will be full this season, and in addition to the weekly recitals at the University of Michigan, which began September 30, he has many bookings for concerts throughout the country. On October 23 he plays a dedicatory recital in Youngstown, Ohio.

Gladys Walsh Back From Europe

Gladys Walsh, a young pianist, daughter of Dr. and Mrs. Joseph W. Walsh of Brooklyn, arrived on the S. S. *Majestic* recently after a successful concert tour of Europe during the past season. Miss Walsh studied at Budapest, Hungary, for three years under Dr. Szekeley and Professor Thoman, a noted Liszt pupil.

Vreeland in Dannemora

Jeannette Vreeland arrived in New York recently from visiting her parents in Denver, Colo., and, after a few days sojourn in the city, left for Dannemora, N. Y., for a finish of the vacation and rest period and will not return to metropolitan activities until the start of her concert season on October 8.

Levitzi in Java

Cables from Java bear the information that Mischa Levitzi's highest expectations were fulfilled in that country. His popularity was so great that he was detained there to give additional recitals.

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RAOUL QUERZE

Tenor



The Second Generation

The late Angelo Querze was in his day one of the most famous of Italian operatic tenors, singing on all the foremost stages of Europe with the greatest artists of the times as his associates. It is rare for musical genius to descend in a family, but in his case it has done so, to judge by the notices of the debut of his son and pupil,

Raoul Querze

which took place last season at Forli, Italy, and by the remarkable criticisms which he won in the Warsaw Opera, where he sang as guest in January of this year, appearing as Pinkerton in *Mme. Butterfly*, Rodolfo in *La Bohème* and the Duke in *Rigoletto*.

La Nazione, leading paper of Florence, said of Querze's Italian debut:

His untirable throat ranges through the highest register with great facility. He sings with passion and his musical style, despite his youth, is perfect. Voice, talent and acting and education are united with special intelligence, and the public was justly generous with applause and recalls. This young tenor has a brilliant future before him. (*Nazione, Florence.*)

Unanimous Voice of the Warsaw Critics:

His style, both in acting and song reveal his Italian birth. He has a flexible and sonorous voice which he uses with great facility. His diction is excellent and the vivacity of his movements reveals the true Italian dramatic temperament. All these qualities are not often united. (*Kurier Poranny.*)

Querze in *Bohème* revealed a dramatic voice, pure and flexible. He sang freely and with fine diction. As an actor too, he revealed a distinct personality. (*Robotnik.*)

Signor Querze obtained effects equalled only by the greatest singers, thanks to his exceptional diction, his perfect musical culture, his good vocalization and his rounded technic. The ringing sonority of his high notes will never be forgotten by Warsaw. (*Rzeczpospolita.*)

Signor Querze is not only a tenor but also a splendid musician, far above the ordinary type of opera singers. He never shouts and understands well how to color and graduate his voice, which is even throughout. The intonation is perfect and the phrasing reveals his artistic culture. He rose to great dramatic heights at the end. (*Gazeta, Warsaw.*)

The Italian guest gave proof that he is a true lyric tenor. His voice is magnificently schooled, full of color and splendidly even. Particularly are his high tones full and sonorous. As an actor he showed musicianship far above the common. His interpretation of the role of Rodolfo was a creation that one seldom sees on the stage. (*Kurier, Warsaw.*)

At the opera the tenor Querze has now finished his performances as guest. The restriction of time and space does not permit the critic to be everywhere at once. For this reason I was not able to hear him in the two first performances, *Bohème* and *Mme. Butterfly*. However, in his execution of the Duke in *Rigoletto* Signor Querze gave proof of qualities far above the ordinary. His voice is strong and completely under his control. The outburst of applause compelled him to repeat *La donna è mobile* and if the conductor had not proceeded with the opera he would have had to repeat it again. He sang throughout the evening so brilliantly that the audience repeatedly broke into vigorous applause. Signor Querze was called before the curtain time after time, his short but unforgettable visit ending in a burst of glory. (*Warszawianka.*)

Season of 1925-26, engaged in Europe for leading operatic seasons in various cities

Rafaelo Diaz' Success Increases

Those who have watched the progress of Rafaelo Diaz, young American tenor (he is not a foreigner, as some people think) of the Metropolitan Opera Company, have been amazed at the great development in his art within the last three years. Those interested more closely in him have predicted that eventually he would be obliged to devote more time to concert work, for, as a singer of songs, Mr. Diaz excels in interpretation, no matter what the type of the composition may be, and he has a style that is quite his own. Coming on top of these predictions is the announcement that the tenor will devote nearly all of his time the coming season



RAFAELO DIAZ.

to concert work, although he has signed a contract for some special performances at the Metropolitan Opera Company, with which he has been associated since 1918.

Another announcement of interest is that Mr. Diaz recently signed a contract to record his voice, for the first time with any talking machine company, for the Columbia, and his records will be on sale shortly. The announcement has aroused considerable comment, especially in Texas, Mr. Diaz' home state, where he will make an extensive tour during the months of January and February. From season to season he has had many engagements in Texas and has been building up quite a reputation for himself there, and this extensive tour is the result of his popularity and high standing with the music lovers of that state. Details of the Texas tour will be published shortly.

Mr. Diaz' career has been a comparatively short one, for he has climbed to success very quickly—perhaps because he is a tireless worker. As a youth—and he is little more than that now—Mr. Diaz dreamed of making his operatic debut with Emma Eames. His dream came true, moreover, for several years later he made his debut with the famous artist with the Boston Opera Company. And from then on he appeared with such artists as Geraldine Farrar, with whom he made his debut at the Metropolitan in 1918 as Nicias in *Thais*, when the *Times* spoke of his "tenor voice of sweetness and a stage presence not without modesty and skill as an actor."

When he sang *Jonas* in *Le Prophete* with Caruso, the *Boston Post* of April 23, 1918, said: "Especially praiseworthy was the *Jonas* of our old friend, Rafaelo Diaz. He made a minor role very significant. The fanatical intensity of manner, the impetuous denunciation of Oberthal, the impression of youth obsessed with an idea—these things were admirably presented."

Next he came into success as *Tonio* with Frieda Hempel and Antonio Scotti in *The Daughter of the Regiment*, upon which occasion one of the New York critics said: "Vocally Mr. Diaz is always satisfying and sentimental acting evi-

dently has no terrors for him." Commenting upon his singing of the *Royal Fairy* in *Oberon*, the New York Sun of December 2, 1919, said: "Mr. Diaz sang with a pretty distinction and pleased his hearers heartily." The Brooklyn Eagle in reviewing one of his performances in *L'Oracolo* remarked: "Mr. Diaz not only sang the music delightfully but he also succeeded in investing the character with a certain charm of youth unknown in former characterizations of the role." The same paper, in a review of *La Juive*, commented: "Diaz made a sturdy, manly figure of Leopold, and he sang well. His French diction was the best of the casts." Appearing in *Louise* in 1922 with Geraldine Farrar, the New York Times spoke of Diaz' singing as follows: "The *Chauve Souris* is a perfect thing in the sense that the *Noctambule* song in *Louise* is perfect when Diaz sings it."

Coming to his appearance of the *Tsar* in *Snegurotchka*, with Lucrezia Bori, the New York Telegram of February 18, 1922, said: "Diaz made an excellent impression as the *Tsar*, a role which he sang for the first time." Giving further proof of his versatility is the remark of the critic of the Evening Sun, after seeing his *Tybal* in *Romeo et Juliette*: "Diaz brought his accustomed feverish charm to the part and added another touch of excitement to the fervor of the street brawl." In *Mona Lisa*, the New York Globe said that he sang "the serenade beautifully," and the Evening Mail found that in *Der Rosenkavalier*, on January 17, 1923, he sang the "difficult tenor solo in the first act with as sweet and mellow a voice as one could wish for." And of his singing in *Anima Allegra*, Richard Aldrich in the *Times* of February 15, 1923,



"Completely captivated by the singer, an enthralled audience, loath to let Miss Peterson go, listened to this charming artist who repeated several of her songs and graciously added encore after encore to a most generous program. Miss Peterson has a voice of astonishing beauty—warm, full and rich—and of a wonderful flexibility and timbre. No little of her success is also due to her personal charm and beauty and her happy, joyful mood which she is able to transmit to her audience."

The Lincoln Star said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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said: "Diaz has only a moment's work to do in singing the wild gypsy song in the second act, but he accomplishes a difficult task well."

After his performance of *Dimitri* with Chaliapin in *Boris Godunoff*, the New York American of December 13, 1923 declared: "Two American singers shared the male honors with Chaliapin. They were Rafaelo Diaz, who portrayed the false *Dimitri* and sang the music delightfully, and Lawrence Tibbett." Of course one could go on at length quoting other notices, but space does not permit. There is, however, another opinion in which one always associates Mr. Diaz, and that is *Coq d'Or*, for he has made the role of the *Astrologer* quite his own.

As a concert singer, he has received many complimentary notices from various parts of the country. Especially when he gave his first New York recital several years ago at Aeolian Hall, were all the critics unanimous in their verdict of his success.

Lusk Scores at University of Chicago

The feature of the last recital on the Artist Course at the University of Chicago was the appearance of Milan Lusk, with B. Fred Wise, Chicago tenor, on the evening of August 28 at Leon Mandel Hall. Milan Lusk was in fine form, playing in his usual brilliant style, combining excellent musicianship with abundant temperament. A representative audience of music lovers showed its appreciation by repeatedly recalling the violinist, who responded toward the end with several encores. One of these was his recently completed violin arrangement of a Roumanian waltz (*The Lady Hamilton Waltz*) which was brought to this country by Vice-President Dawes.

SAN FRANCISCO OPERA

FAVORS AMERICAN SINGERS

SAN FRANCISCO, CAL.—As evidence of the part that the San Francisco Opera Association is playing in advancing the musical talent of the west, Gaetano Merola, general director, announced recently that, of the thirty-four artists to be engaged this season, twenty-one will be natives of California. Many of these are members of the chorus who, through the experience of the previous seasons of the San Francisco Opera Company, have been advanced now to minor roles and roles of importance. The thirteen foreign artists to be brought here from the east and from abroad will handle only the most important parts. "Music lovers throughout America are looking forward to the time when American singers can be trained to take a leading part in opera production," said Merola. "The San Francisco Opera Association has had this same thought in mind and has desired to do its part in advancing our own singers. The fact that in three years we are able to entrust parts to so many native vocalists is encouraging proof of real progress."

Among the singers whom the Golden Gate can claim as her own are: Anna Young, Elinor Marlo, Rose Florence, Marsden Argall, Miriam Elkus, Attilio Vannucci, Elsie Gocher, Teresina Monotti, Paul Raymond Wright, Victor Vogel and several others equally gifted. C. H. A.

Hugo Kortschak's Activities

Hugo Kortschak has been in Europe during the first half of this summer visiting with his parents at Graz, Austria, who recently celebrated their golden wedding anniversary. Incidentally this was also the occasion of his first trip by aeroplane (Frankfort a.M.-Vienna) and of his seeing Ford make his new style car at the Wembley Exposition.

Since August 12 Mr. Kortschak has been teaching a large class at the Berkshire Music Colony, Pittsfield, Mass., and participating in the series of chamber music concerts at the Music Box in Cummington, Mass.

By October 1 he will have resumed his activities in New York and at the Yale University Music School in New Haven. His first New York appearance of the coming



HUGO KORTSCHAK.

season will be a sonata recital with Francis Moore at Aeolian Hall on October 21, to be followed by a solo recital on January 3. Among his important engagements is listed his participation in the Festival of Chamber Music at the Library of Congress in Washington, October 28, 29 and 30.

Flesch Arriving in October

Carl Flesch, who will arrive here in October, will open his concert season the latter part of this month in Philadelphia.

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ARTIST PSYCHOLOGY

Article XIII. Listening

By Frank Patterson

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It seems a strange thing that an artist need be urged to listen to his own performance, yet such is the case, and there are few points in connection with the working of the artistic mind that deserve greater consideration.

The artist easily acquires the habit of hearing without listening. He hears with his ears but not with his mind. His entire interest is centered upon muscular manipulation, and he seems sometimes to care no more how the result sounds than if he were performing gymnastic feats upon a dumb instrument.

One might assume that it would be only necessary to offer a gentle suggestion that musical listening might be in order, but such a suggestion rarely has any effect for the simple reason that it is not understood. The artist imagines always that he does listen, that he does hear his performance. He is likely to view as absurd the idea that sound heard is not sound listened to.

Of course, in a way, it no doubt is listened to. The artist would be conscious of the fact that he played or sang a wrong note. He must, presumably, have some sense of the music in his mind to execute it at all. But this sense is often very vague. With the singer it is likely to exclude the accompaniment, and this same may be true, too, of any solo instrument, with the result that there is no sense of the whole, but only of the solo part.

The worst listeners, however, are the pianists. It seems that performance on a keyed instrument may be more purely mechanical than upon an instrument that demands a sense of pitch for the proper placing of the tones. It is not at all uncommon for pianists—or students of the piano, of course not in the artist class—to be able to play a piece from memory without being able to whistle or sing a single note of it. This is perhaps due to the fact that they have a vague consciousness of the entire musical fabric and find that the inner or accompanying parts interfere with their memory of the melodic line. The consequence is that they play the inner or accompanying parts far too loud and have little feeling for the proper expression necessary to give the music its true meaning.

One may say that this has little to do with the playing of an artist. But, alas! it has, and one must often wonder whether certain artists in public performance have any idea how their music sounds. Here is a singer, for instance, singing something in which the piano accompaniment carries almost the entire melodic line. He sings away at his own good pleasure, as loud as suits him, and with changes of speed wherever he sees fit, with the result that the piano melody can rarely be heard, and when a few notes do come through they are distorted out of all recognition of their true melodic line and value. What is that singer thinking of? Of the making of good vocal tones—of the beauty of his instrument! Here is a pianist who lets his left hand roar up and down through whirlwinds of arpeggios or scale passages, causing such a noise and disturbance that the melody either cannot be heard at all or must be listened for with strained attention. And here is the violinist who allows certain traditional technical considerations to banish whatever reverence and instinct for musical values he may originally have been endowed with. He accents and lengthens the lowest and uppermost notes of broken chords, he distorts rhythmic note values by "dragging out" his bow, in "long-short" rhythms he shortens the long and lengthens the short, taking all the spring out of the hop, and he uses "high" intonation, producing a tooth-gritting sharpness like the scratching of steel on glass.

The curious thing is that listeners among the profession, generally speaking, have themselves dwelt so persistently upon the technical considerations here involved that they seem deaf to the mockery. Singers will applaud the singer's fine tone production, and if he distorts and destroys the composer's work what does it matter! What importance has all the music in the world as compared with fine tone production? Pianists will approve the player's left hand facility (or whatever it may be)—and the result, musically speaking—what does it matter? Think of the years spent in attaining that magnificent facility! And among violinists of the second class a regular tradition of distortion has grown up, and tradition is likely to be blinding.

Let me hasten to add that these remarks do not refer either to supremely great artists or supremely great teachers. They are intended for those whom they may aid, artists who have not yet attained first rank but are on their way and to whom a hint may be useful; teachers who have great talents under their care.

They will do well to compare such performances as are here stigmatized with musical performances into which the matter of technic does not enter. What would we think, for instance, of an orchestra director who would permit the men under his control to alter the beat for the display of tone? How would we criticize his performance and musicianship if he allowed the accompanying instruments to play so vigorously that the melody could not be heard? And what would he be likely to say to his string players, or any other players in his orchestra, if they permitted themselves distortion of note values because of technical considerations?

True, the solo instrument admits of and invites far more interpretation than the orchestra. But interpretation intended to vivify the beauty of the music is one thing, distortion which evinces disrespect for the music and its composer, to say nothing of the public, is quite another.

However, it is not altogether fair to blame the artist. He probably feels disrespect neither for the music nor for the public—unless he is utterly blinded by personal admiration and self-esteem. He simply has never learned to listen musically. His measuring rod has not music for the basis of its markings. It is as if he were to try to measure liquid with a foot rule, or distance with a quart cup. And, as already stated above, he becomes so utterly blinded by these false measures that even in the execution of great artists he sees and hears only what he is looking and listening for. And the things he is looking and listening for are the things that have been technical problems for him, such great, almost

(Continued on page 14)

WHITTINGTON

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"Whittington evidences a warmly emotional nature; he is to all appearances a *tone-poet, romantic by nature and training*. This alone would mark him as one of unusual talent, but he combines temperament with other virtues necessary to the pianist, *authority in passages of great technical difficulty, muscular power and variety of touch*. The audience which filled the hall accorded him an ovation."—Edward Cushing, *Brooklyn Eagle*.

"Dorsey Whittington belongs to that class of musicians who were born to play and his instrument *unmistakably is the piano*. His fancy and imagination are streaked with *flashes of passion and poetry* and the melting moods of Chopin were last night imbued with the *pulsating life and feeling of a real musical personality*, for such Whittington *unmistakably is*."—Felix Deyo, *Brooklyn Standard Union*.

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ARTIST PSYCHOLOGY

(Continued from page 12)

insurmountable, technical problems that they have banished from his thoughts all other considerations.

It is difficult in writing of this kind to be specific but perhaps it may be of use to mention here the importance of the melodic line, i. e., melody and counter-melody as opposed to harmony, accompaniment. As a convincing example of this one may cite the orchestra arrangement of the Hymn of the Pilgrims in the finale of the Tannhäuser overture. Wagner gives the melody to the trombones, three of them, in unison. Any lesser composer or arranger would have written chords, a choral, for the brass. Now, the chords would probably have been louder, measured by any apparatus designed to record noise-units. But to the musical ear the unison seems louder.

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Is it not, then, passing strange that artists, some of them, should overlook the importance of the tune, not only as it should soar above all accompanying figures, but in its exact note values and interpretative design, placing above it and before it all sorts of considerations of technic, color and tone!

Did they do this voluntarily and consciously it would be unforgivable as well as unbelievable. But they do it neither consciously nor voluntarily. They simply have no idea how to listen to music. They listen to singing, to violin playing, to piano playing. But to music they never listen at all.

They worship—the artist! They like to get—where they can see his hands! They thrill—to the singer's high notes, his fine breath control, and how he swelled and then died away again on that note!

But as for the poor composer and his carefully planned note values, he is among the not present, dead, gone and forgotten. The idea that he should ever have known how his music should sound is too silly for words! Let us pound and shout and saw, sufficient unto ourselves—and who cares, after all, whether the clothes-line upon which we hang our rags is of silk or hemp!

So would seem to say the non-listeners. With the traditions that have been built up among stupid students it is a wonder that any of them escape from the ruck and become real artists. It must be only the few who learn really to listen, at least to their teachers. As for the most, one readily imagines the contempt they would shower upon one among them who would sit at the concert of a great artist with closed eyes but open ears, listening, absorbing—or one who would in his practice hour forget self, forget technic, forget all but the sound of the music, the meaning, the composer strove to put into it.

The cure? Why, modesty! For you may be sure that the would-be artist who worships a greater artist is worshipping, a little, himself and what he expects to be. Modesty! The sacrifice of self to art. To be the listener means to forget all else but the best delivery of the composer's message. Listen!

Frances Sebel at Convention

Frances Sebel, soprano, sang The Star Spangled Banner at the national convention of the Old Time Telegraphers and Historical Association, which opened at the Waldorf-Astoria Hotel September 15.

Commissioner Richard E. Enright is the president of this association. After Miss Sebel's singing of The Star Spangled Banner, which Mayor Hylan, who was a guest, complimented her on, she gave a group of songs, among which was I Love Life, by Mana-Zucca. This was received with such thundrous applause that she was obliged to add several numbers to her program. Miss Sebel was most enthusiastically received by the audience, numbering about 1,000.

Grand Opera Society Starting Soon

The Grand Opera Society of New York, under the direction of Zilpha Barnes Wood, has begun its work for the season and is looking forward to a busy winter. Recently the Boston Civic Opera Company entertained the Grand Opera Society at the former's performance of Bohème. At the present moment the G. O. S. is working on Mozart's

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Town Hall Attractions This Season

To meet the growing demand in New York City for auditorium space for musical events, the Town Hall will open its doors this season to more functions of this nature than ever before. Frances Keegan, assistant director, has announced that the Beethoven Association will give all of its concerts there next year. A number of notable artists will give their services at these concerts.

The Society of Friends of Music will give eleven programs. Glee clubs of three of the larger universities will hold concerts in the Town Hall auditorium. In addition the Inter-Collegiate Glee Club meet will be held there as it was last season.

"For musical functions that are of an educational nature the Town Hall makes a special rate, just enough to cover the cost of supplying heat and light for the auditorium," says Miss Keegan. "We want the pupils to realize that in this center of New York's civic life music has just as rightful a place as lectures on political economy. Our seating capacity of fifteen hundred is large enough to accommodate any average New York audience that attends concerts."

Ruth St. Denis Opens Tour In Orient

Ruth St. Denis, Ted Shawn and the Denishawn Dancers started their tour of the Far East in Tokio, where they met with great success, according to a cable just received by Concert Management Arthur Judson. The Denishawns will be in the Orient throughout this season.

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October	15	Elon College, N. C.
October	19	Ashland, Wis.
October	21	Jackson, Mich.
October	28	Appleton, Wis.
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Is Sousa Program Concert or Show?

Does Lieut. Com. John Philip Sousa present a concert or a show? The famous bandmaster, who this season will make his third-of-a-century tour and who should know, says he is blessed and doggoned if he does, but he rather suspects he is guilty, at the behest of the American public, of giving a musical entertainment.

"The American is the greatest entertainment-seeker in the world," says Sousa. "The musician must recognize that fact, and perhaps one of the reasons for the non-success, financially, of the various symphonic orchestras and opera companies is that they have not recognized it. Many years ago I discovered that the American wanted entertainment, even in his music, so I sought to make Sousa's Band not only the best concert organization in America but the best show in America. Whether I have succeeded I leave to the opinion of others."

"The American love for entertainment does not imply a lack of appreciation of good music. The works of the greatest composers always have been represented on my programs, and they were always appreciated. It was my good fortune early in my career to discover what the large motion picture houses were to discover a quarter of a century later, that the person who liked ragtime might also have a real appreciation of operatic and symphonic music. When I made that discovery I tried to put into my programs not merely bright, light music, but also good, bright, light music—and it has been well received."

"I always have been a great admirer of the symphony orchestras. It always has been a tragedy to me that they have not been able, except in a few instances to put themselves on a sound financial footing. I believe they have failed in this particular because they have been too much bound by tradition, due to the fact that the majority of

conductors and musicians are of foreign birth. I think the orchestras will succeed only when they play the sort of music that Americans like. It need not be trashy music, but it must be vivacious, invigorating music, and I believe it is possible for the symphony orchestras to play music of variety, and of general interest better than it can be played by any other musical organization in this country. If jazz, for instance, is well played by an organization of ten or twenty men, which is the size of the average jazz orchestra, how much better it should be played by a full symphony orchestra of 125 men."

Hopper to Study in Paris

John Hopper, who has been studying piano at the Cornish School, Seattle, under Calvin Brainerd Cady for several years, has just sailed for Paris where he will continue his musical education for a year.

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ALLEN, ELIA—Music Lovers Course, Baltimore, Md.
 ARDEN, CECIL—Pueblo, Colo., November 4; Grand Junction, Colo., November 5; Denver, Colo., November 6. Other appearances in Colorado Springs and San Francisco.
 BRETON, RUTH—Appearance with New York Symphony Orchestra.
 CROOKS, RICHARD—Music Festival, Worcester, Mass., October 7, 9.
 DEHORVATH, CECILE—Boulder, Colo., October 20; Swarthmore, Pa., November 12; Springfield, Ill., November 17; Quincy, Ill., November 18.
 EASTON, FLORENCE—Music Festival, Worcester, Mass., October 7, 9; Carnegie Hall, New York, N. Y., October 22; Minneapolis Symphony Orchestra in St. Paul and Minneapolis, October 29, 30; two appearances with Detroit Symphony Orchestra, two with the New York Symphony Orchestra, and appearances in Atlanta, Ga.; New Orleans, La.; Montgomery, Ala.; Huntington, W. Va.; Evansville, Ind.; Paducah, Ky.
 ELSHVEDT TRIO—Aeolian Hall, New York, N. Y., November 13, December 11, January 15, February 12, March 5, April 9.
 FORSYTH, JOSEPHINE—Woman's Club, Freehold, N. J.
 FRISKIN, JAMES—Aeolian Hall, New York, N. Y., October 13.
 GORDON, JACQUES—New York Recital October 2.
 GORIN, KATHERINE—Aeolian Hall, New York, N. Y., October 12.
 GRAY-LIEVINSKE, ESTELLE—Two concerts in Youngstown, O.; two concerts in Rochester, N. Y.

HAGAR, EMILY STOKES—Apollo Male Chorus, Pittsburgh, Pa.
 LANDOWSKA, WANDA—With New York Philharmonic Orchestra.
 LEGINSKA, ETHEL—Erie, Pa., October 19.
 LETZ QUARTET—Birmingham, Pa., February.
 MACMILLAN, FRANCIS—St. Joseph, Mo., December 3.
 MAIER, GUY—Fort Dodge, Ia.
 MAIER AND PATTERSON—Morristown, N. J., October 16.
 MEISLE, KATHRYN—Los Angeles, Cal., October 1, 3; Lock Haven, Pa., October 9; Philadelphia, Pa., October 12; Columbia, S. C., October 14; Elon College, N. C., October 15; Ashland, Wis., October 19; Jackson, Mich., October 26; Appleton, Mich., October 28; Chicago, Ill., November 2, 15; Montevilla, Ala., November 7; Louisville, Ky., November 10; Kokomo, Ind., November 16.
 MORRISSEY, MARIE—Chicago, Ill., November 9; New York, N. Y., November 29; Orpheus Club, Cincinnati, O., April 29.
 NORFLEET TRIO—Hillside School, Norwalk, Conn., October; South Orange, N. J.; Duluth, Minn., March 13.
 NOVAES, GUTOMAR—London, October 22, November 10. Also a Paris appearance.
 PALMER, KATHERINE—Chicago, Ill., October 11; Aeolian Hall, New York, N. Y., November 19.
 RETHBERG, ELIZABETH—Denver, Colo., October 2; Oakland, Cal., October 5; Berkeley, Cal., October 6; Sacramento, Cal., October 8.
 RIGHTER, MAY MARSHALL—Town Hall, New York, N. Y., November 10; Chicago, Ill., November 15; also appearances in Lowell, Buffalo, Scranton and Rochester.
 ROGERS, FRANCIS—Town Hall, New York, N. Y., November 15.
 ROGERS, MR. AND MRS. FRANCIS—Bedford Hills, N. Y., October 2.
 RUSSIAN SYMPHONIC CHOIR—Evansville, Ind.
 SALZEDO, CARLOS—Soloist with Cleveland Orchestra.
 SIMMELINK, MARIE—Cleveland, O., October 21.
 SWAIN, EDWIN—Lewisburg and Lewistown, Pa., December.
 SZIGETI, JOSEPH—Philadelphia Orchestra, December 11, 12; Philadelphia Orchestra, New York, N. Y., December 15; New York



LEONORA CORTEZ,

the young American pianist who made such a fine impression in Europe and America last season, snapped at Monte Carlo.

Recital, December 18; Cincinnati Symphony, January 22, 23; Chicago Symphony, February 5, 6; St. Louis Symphony, February 19, 20; New York Philharmonic, Brooklyn, N. Y., February 28; New York Philharmonic, Metropolitan Opera House, New York, N. Y., March 14; Boston Symphony, March 19, 20.
 TITTMANN, CHARLES TROWBRIDGE—Appearance with Detroit Symphony and Symphony Choir, March 29; The Messiah, Greenville, S. C., December 15.
 TOLLERSEN TRIO—Brooklyn, N. Y., December 6; Jamaica, L. I., December 16.
 WELLS, PHRADIE—Nashville, Tenn., April 25.
 WOODSIDE, JAMES—Town Hall, New York, N. Y., October 19.



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Solvejg's Song Grieg
Vous Dansez Marquise Lemaire
Oh, quand je dors Liszt

Lucy Gates

3.
Impromptu in F Sharp..... Chopin
The Fountain of Aqua Paolo Griffes
Country Gardens Grainger

Olga Steeb

4.
Bell Song (From Opera Lakme)..... Delibes

Lucy Gates

5.
Albumblatt Wagner-Wilhelmj
Spanish Dance Sarasate
From a Canebrake Gardner

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6.
Le Bonheur est chose Legere Saint Saëns
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Marian Anderson Pays Tribute to Boghetti

The accompanying letter was written by Marian Anderson, the remarkable mezzo soprano who was chosen as winner in the vocal auditions for appearance at the Stadium Concerts in New York this summer. The letter was sent



MARIAN E. ANDERSON.

to Giuseppe Boghetti, Miss Anderson's teacher, before her appearance at the Stadium, but readers of the *MUSICAL COURIER* are familiar with the pronounced success scored by her when she was heard by the vast audience at the Stadium on August 26.

Philadelphia, Pa., June 27, 1925.

My dear Mr. Boghetti:

Often I have wanted to express to you my deep appreciation for all that you have done for me in the last four years.

Not only as my teacher, but also as my advisor and guide, you have guided my career step by step, culminating in the Stadium Audition, of which I knew nothing until you had everything arranged. I never expected to be recalled for a second hearing, and I feel that my singing must have been above the average, else they would not have recalled me.

Should I win in this contest I feel that I shall owe everything to your painstaking efforts and to your judgment.

Let me assure you of my loyalty and everlasting gratitude.

Yours very sincerely,

(Signed) MARIAN E. ANDERSON.

One New York Recital for Hutcheson

Ernest Hutcheson, after his six weeks master class at Chautauqua, N. Y., departed for his summer camp at Sandwich (Mass.), before returning to New York. Owing to his Canadian and Southern States tour, Mr. Hutcheson will give but one New York recital instead of his usual annual series.

New York String Quartet Returns

The members of the New York String Quartet have returned to New York from their vacation and are rehearsing for their forthcoming tour.

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(Continued from page 5)

Impressionism, "color"—that fetch of the essentially uncreative mind—realism, musical story-telling, are all laid *ad acta* except by a few stragglers behind the procession, and the course is straight for a new classicism and a new romanticism that, far from being born of Weltschmerz, speaks of life lived in the full. Debussy in this orientation is as old-fashioned as Strauss; Tristan in Germany, and César Franck, its anaemic reflection in France, only bob up in unguarded moments; even Scriabin, the Russian counterfeit of the same article, is hardened with a fresh acid into a metal of semi-precious quality.

GEOGRAPHICAL EXPANSION

All this, however, is not a guarantee of permanent value. One is struck more by the quantitative aspect of such a festival than the qualitative one, and the wide geographical distribution of musical production is, if anything, disquieting. No less than thirteen national sections of the International Society were represented on the program of this chamber music festival, and we are asked to believe that music is being created not only in Germany and France, Italy and Russia, England and Spain, in Czecho-Slovakia, Poland and Hungary, but also in Switzerland and America, and in far-off Brazil. As to the last, one's skepticism was at once confirmed, for the Epigrams of Heitor Villa-Lobos, though only one of them was entitled Epigramma Inutil, were all that and worse.

USELESS EFFORTS

Unfortunately old Spain did not have a better showing either. Gaspar Cassadó, who incidentally is a marvelous young cellist, played a so-called cello sonata, the admission of which ought to be the subject of an inquiry. Other pieces that can safely be dismissed as useless are Wilhelm Grosz' Viennese idea of a Jazz Band (so entitled), for piano; Ravel's Tzigane, which might possibly find an excuse for its existence on a violin virtuoso's program of gentle thrillers; and Vittorio Rieti's sonata for piano, flute, oboe and bassoon. Rieti, having once cracked a good musical joke, seems to think that it is a hardy perennial. He is in the danger of a young woman who, having been complimented upon her sweet smile, keeps on smiling until the smile becomes a nasty grin.

THE BIG MATCH: SCHÖNBERG VS. STRAVINSKY

The curiosity of the cognoscenti at this festival centered more or less upon four works—the Schönberg Serenade for chamber orchestra, the Hindemith piano concerto, and the piano sonatas of Stravinsky and Artur Schnabel. Interest in the Schönberg and Stravinsky works was intensified by the fact that they were performed by the composers themselves, and the appearance of the two most talked of modern composers upon the same platform lent an air of the sensational to this festival.

Schönberg's serenade was heard last year at Donaueschingen, and before that in Vienna, and on both occasions was discussed in the MUSICAL COURIER. The performance this time was perhaps the most perfect yet, and the reception it got—cordiality flavored by partisan enthusiasm—testified to

a universal respect for the composer. It is a work of such delicacy that it can appeal only to the most sensitive ears, while its subdued dynamics are likely to become monotonous to the ordinary listener. The key to its bitter-sweet melancholy touched with irony is found in the Petrarca sonnet No. 217, especially in the last verse:

"Meravigliami ben s'alcuna volta,
Mentre le parla, e piange, e poi s'albraccia,
Non rompe l' sonno suo, s'ella l'ascolta."

This sonnet, which in a German translation is sung by a bass voice, forms the fourth movement of the serenade, and the contour of the vocal line here emphasizes the close relationship of the work with the style of Pierrot Lunaire. The fact that it is the ultimate development of that style according to Schönberg's system of "twelve-tone music," which means the absolute emancipation from diatonicism by the substitution of a new, as it were, chromatic, key, and the vertical-horizontal exploitation of tone groupings and combinations in diabolically ingenious ways need not disturb the listener capable of appreciating music only as sound and as the expression of an intense if reflected emotion.

THE STRAVINSKY SONATA

Schönberg's romanticism, despite all cabalistic theories, is at once appreciated by contrasting the serenade with the Stravinsky sonata, which had of course a much more resounding success. Stravinsky, in going back to classical forms and media of expression, applies a sort of sterilizing process to himself and relies on the style which he reproduces with slight modernistic alterations to invest itself, à la Petrouchka, with a soul. It is the Pulcinella technic grafted on the style of Bach, but while in Pulcinella the real Pergolesi supplies the matter, the Bach in the sonata is left out; it is the Stravinsky spice without the other man's meat. One cannot think that the composer of the octet can long persist upon this sterile road.

Hindemith's chamber piano concerto, entitled Chamber Music No. 2, was, considering his reputation, a disappointment. Hindemith is constantly torn by the conflict between his *echt* German *Musikantentum* and his sense of duty to be the enfant terrible he is expected to be. He is the soldier in Stravinsky's *Histoire* and the devil who keeps stealing his fiddle is Stravinsky himself. In his helplessness he picks up a toy trumpet, plays silly ostinato phrases and repeats himself in his fear of relapsing into symphonic development. His inner voices in this state of mind rarely have independent life, he becomes essentially monodic, and relies upon mere cleverness, mock pathos and dynamics for his effects. The work is important, nevertheless, as pointing the way to a new development of the piano concerto. It restores supremacy to the solo instrument and reduces the orchestra to three groups—strings, wood and brass—of three instruments each. It was conducted by Hermann Scherchen, and the solo part played by Mme. von Lubbeke-Job.

TOO MUCH FOR SIMPLE EARS

Schnabel's piano sonata, played by Eduard Erdmann, provided the great clash of opinions, and the row which broke out at the end would no doubt have been even fiercer if passions hadn't been partly ventilated while the playing was still going on. Italians are not quite as patient in these matters as we decorous northerners, and young Mr. Cassadó,

who has supplied the worst piece of music yet played at an International festival, found it necessary to shout "basta" during a short pause in the last movement. No doubt the work was a severe strain on the nerves and the minds of those not accustomed to the idiom, and what on paper would be recognized by the musician as perfectly logical thematic development of the most concentrated kind, often sounds, at a first hearing, like just so much noise.

This work was written about a decade after the string quartet which had an almost popular success at a festival some three years ago, and a world seems to lie between the two. The composer has developed his hearing of dissonance and its use in the expression of emotion to a degree hardly yet attained and he makes no concessions to simpler ears, whose protest is therefore comprehensible. His style of writing is absolute freedom; he has shaken the fetters of harmony and tonality, of rhythm and form in the accepted sense. Even the dependence of the voices upon each other is dissolved, as it were, each having a separate rhythmic life dictated by its contents. Ultimate freedom and intensity of expression is, apparently, the supreme principle.

To find beauty in a medium so new is difficult: its power, purpose and sincerity, however, ought to be apparent to open minds. In the second movement, for instance, a feeling of complete harmony and tenderness is attained with the exclusive employment of what we regard as dissonances of the advanced type, and in the delicate scherzo movement which follows, Pierrot with double-jointed grace seems to flit before our vision, though never by any chance stumbling on a consonance. It is not dissonance as such, it is the brutal clash of juxtaposed keys upon the piano that offends people's sensibilities. It is a question of dynamics. Schnabel works with every kind of tonal material, and his polyphony is as likely to be one of chords—or tone clusters—as single tones. The essential thing is that whatever we may think of this mode of expression and its occasional violence, the thing which the composer desires to express is a profound emotion distilled through a noble mind. Most really great music since Bach and Beethoven has been music of the future and who knows but what this is the way in which the future lies?

MORE SONATAS

Besides the Stravinsky and Schnabel works, five others bore the designative sonata, which seems to have as wide a meaning now as it had in the seventeenth century. Samuel Feinburg, who came all the way from Moscow to play his excellent piano sonata, is clearly influenced by Scriabin, but has little of that composer's oppressive ecstasy. Arthur Honegger was represented by his cello sonata, which after an original and "peppy" opening occasionally relapsed into sentimental Franckian chromaticism, but is nevertheless remarkable for a purely harmonic (not polyphonic) individuality.

Zoltan Szekely's sonata for violin alone, played by himself, shows a healthy preoccupation with the problems of the instrument and a structural ability which in one so young (he looks barely twenty) must be considered highly promising.

"ANGELS"

The loudest protest, next to Schnabel's piece, was accorded the Angels for six trumpets by Carl Ruggles, the American

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"dark horse." These "angels" trumpet their muted song of praise way up in heaven, soaring far beyond human worries about consonance and dissonance. Their separate voices are real melodic voices, but they play them in what might be called close disharmony, never by any chance lighting on anything like a more or less common chord. Yet they are not a joke; they are a bold vision, a distinct image in their creator's brain—a fanciful brain, somewhat crazy some may say, but—who knows? Genius is on the border line of madness, and one would have to hear more of this Ruggles than this two-minute piece in order to say on which side of the line he lives.

Evidently the American contingent didn't have the courage of its man's convictions for it didn't applaud enough to bring the poor trumpeters back to bow. On the other hand it vociferously appreciated Henry Eichheim's Chinese Impressions, snapshots of exotic scenes on strictly non-curling film, and it acclaimed with hilarious enthusiasm Louis Gruenberg's Daniel Jazz. Of course this is no more nigger than Eichheim is Chinese, and in that sense its naïveté is not sincere. But it is devilishly effective. The vocal part, magnificently sung by Steuart Wilson, is free and bold in its expression of the colored man's ecstasy, the orchestration remarkably good within its self-imposed limits (quartet, trumpet, piano and percussion), though the thickish flow of Straussian and Tristanesque sensuousness in the middle section is a doubtful kind of irony.

FIVE STRING QUARTETS

String quartets usually occupy an important place in these festivals. This time there were five, by Szymanowski, Mario Labroca, Erwin Schulhof, Korngold (who still is only twenty-eight), and Leos Janacek (who is seventy-one.) Those by Szymanowski and Korngold show great mastery and many pleasing and brilliant qualities—but both are apt to lapse into the sweetness that cloy—Korngold with Straussian conjunct thirds, Szymanowski with impressionistic clichés. Speaking the idiom of the day with elegance and grace they are bound to be successful works, and they were accordingly acclaimed.

Erwin Schulhof, a young Bohemian whose music has been heard at several recent festivals, shows so much competence and facility that one wishes he had more to say. What he says he says cleverly, like an interesting but somewhat supercilious raconteur. Of Labroca's quartet one may say that it shows promise of development along the road taken by Malipiero in his earlier works.

The best string quartet of the festival, all in all, was that of Leos Janacek, venerable composer of Jenufa and the Songs of a Castaway. Far from being ultra-modern in its idiom, it is nevertheless original with its free rhythms and the peculiar folk-flavor of its melodies, which, like the ethnographic character of the whole piece, are evidently not the result of a set purpose but a natural habit of thought. There is ample variety of expression and design in the four movements and the musical interest is maintained throughout.

Five little pieces for string quartet by Max Butting which belong in this department contained graceful expression and moments of real beauty without convincing the hearer of their definitely creative quality.

ODDMENTS

One of the most generously applauded works was the Joueurs de Flute by Albert Roussel, a suite of four little characterizations for flute and piano, which had the advantage of Louis Fleury's transcendental playing. Taste, elegance and esprit distinguished these post-Debussyian trifles, which seem to prove that the resources of conjunct melody are not yet exhausted. Altogether one of the best things by this veteran of modernism. Fleury's flute was heard also in Jacques Ibert's two movements for flute, clarinet and bassoon, which show that even this promising young composer is not immune from inanities made fashionable by the Six.

Of the vocal compositions presented at the festival Vaughan Williams' Merciless Beauty was in its way the

most valuable, though its somewhat artificial archaism fell queerly upon forward-pointed ears. It was beautifully sung by Steuart Wilson and was enthusiastically applauded.

Malipiero's Stagioni italiane, settings of three lengthy poems for soprano and piano, hardly add to that composer's reputation. Vycpalek's three Lieder brought nothing that Bohm or Hildach might not have said had they been born a little later; and Gabriel Fauré's l'Horizon Chimérique had no excuse but that of reverence for the dead upon a program of contemporary works.

A pleasant feature of the festival was the high quality, on the whole, of the performances. Stravinsky's playing of his own sonata was brilliant, Erdmann's interpretation of Schnabel's a monumental task that only the greatest devotion added to a great virtuosity could accomplish. The playing of Szekely and Kolisch (violin), Cassadó and Stutchewsky (cello), Fleury (flute), Pollatschek (clarinet) and of the three splendid quartets, the Veneziano, the Viennese and the Zika, of Prague, was a perfect delight, as was the singing of Mmes. Agostini (Bologna), Croizat (Paris) and Eva Gauthier (New York), and of Messrs. Steuart Wilson (London) and Joseph Schwarz (Prague), who sang in the Schonberg "Serenade." The conducting of the various works lay in the hands of Louis T. Gruenberg (American works), Hermann Scherchen, and Schonberg; and a special note of commendation is due to Alfredo Casella who generously placed his art as a pianist at the service of any work that needed it as ensemble player or accompanist.

In accordance with a pretty custom at these festivals, the various participants united to form an elite orchestra which paid homage to the *genii loci* in a concert of old Italian music held in the magnificent Sala del Maggior Consiglio of the Doge's Palace. Here Casella conducted works of Vivaldi and Marcello and the reconstructed Sonata sopra Sancta Maria of Monteverdi—all Venetian masters of music—and the audience in the intermission feasted its eyes on Tintoretto's Paradise. A more beautiful setting for a music festival surely could not be imagined. Perhaps it was too beautiful. The next festival, so it was decided at the Delegate's Conference, is to take place at Zürich next June.

CÉSAR SAERCHINGER.



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SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Broom's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, leveling, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1922, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Company

Devoted to the Interests of the Piano Trade

NEW YORK OCTOBER 1, 1925 No. 2773

Hello, music season! We hope you'll do well for yourself and for all the playing and singing and composing boys and girls.

The Bishop of Linz, Austria, it is said, recently forbid the performance of the Benedictus from Schubert's Mass in C major, because of the "sensuality" of the music. Linz, it must be remembered, was the home of Anton Bruckner. The Bishop, doubtless acquainted with the sterility of the former

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF MUSICAL COURIER, published weekly at New York, N. Y., for October 1, 1925.

STATE OF NEW YORK } ss.
COUNTY OF NEW YORK }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Alvin L. Schmoeger, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the MUSICAL COURIER, and that the following is to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are:

Publisher, Musical Courier Company 437 Fifth Ave., New York, N. Y.
Editor, Leonard Liehling 437 Fifth Ave., New York, N. Y.
Managing Editor, Thornton W. Allen 437 Fifth Ave., New York, N. Y.
Business Manager, Alvin L. Schmoeger 437 Fifth Ave., New York, N. Y.

2. That the owner is:

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ALVIN L. SCHMOEGER,
Business Manager.

Sworn to and subscribed before me this 23d day of September, 1925.
[Seal] EDWIN H. EILERT.

(My commission expires March 30, 1927.)

Linz organist's music, might well mistake the beauty of Schubert for sensuality.

Listen, my children, and you shall hear the sounds of symphony orchestras beginning to rehearse all over our musical land.

There are rumors that a new managerial bureau is to be opened here shortly with a well known and wealthy manufacturer for its financial backer.

The current American Bankers' Association convention at Atlantic City is meeting chiefly for the purpose of determining what to do with the huge surplus of gold deposits, represented by the savings of the American composers of symphony and grand opera. The matter has become a national financial menace.

C. Wakefield Cadman never tells us anything. We had to unearth the remains of high school French to read in *Le Menestrel* (Paris) that, besides *The Witch of Salem*, he has finished a comic opera, *The Ghost of the Lollipop Boy*. "Say it ain't so, Charlie, say it ain't so!"

It must be time to start our *What the Jury Thinks* column. Pitts Sanborn said in the *Telegram* that "there was an audience of moderate size" to see Mme. Miura the other night, while the *Evening World* said "Mme. Butterfly drew a capacity audience." Brother Sanborn must have been a little short-sighted. As far as we could see it was a real capacity audience.

The first public memorial of Puccini is a life-size statue recently placed in the foyer of La Scala, Milan, representing the composer in an overcoat with turned up collar and Fedora hat, about the 1895 period. The statue is of Carrara marble and was made by the Russian sculptor, Troubetzkoy, who, it would seem must have some special connections, otherwise he, a non-Italian, would not have had his work accepted and placed under such favorable conditions in as chauvinistic a country as Italy.

Lawrence Gilman contributes an interesting article on Bayreuth in the *Herald Tribune* of September 27. It will surprise many Americans to hear that Mr. Gilman praises the Bayreuth performances warmly, declares them to be an important factor in modern operatic presentation, and asks that they be encouraged and cherished. Such opinions are in startling contrast to the slapdash judgments published by other commentators, to the effect that the Festspielhaus productions are antiquated, arbitrary, and not to be considered on a par with those at the Metropolitan. The MUSICAL COURIER agrees with Mr. Gilman's estimate.

La Scala, Milan, expects to give the Nibelungen Ring—in Italian, of course—complete next season. It has never done so before. The only complete Ring performance given in Italy hitherto took place in 1884 at Bologna, Rome and Venice. Panizza will conduct, which doubtless means that the Ring performances will take place during Toscanini's visit to America in January and February. Puccini's *Turandot* is to be produced, apparently, however, not until well toward the end of the season since Rosa Raisa is counted on to create the principal female role. Die Meistersinger and Tristan are also to be included in next year's repertory, with Nerone, Falstaff, Trovatore and Ballo in Maschera. Freischütz is another German work to be done and France is to be represented by the perennial Faust. For ballets there will be Petrushka and Lalo's *Namuna*, along with some special performances of *The Martyrdom of St. Sebastian*, with Ida Rubinstein to dance the principal role.

The young gentleman now doing music for *The World* began his job by patronizing Puccini. Tosca, said he, shows its age. "With the exception of some fine lyric moments, it is nothing more than 'movie music' de luxe." Our idea of a successful opera score is one in which the punishment is made to fit the crime—in other words, the music, the story—and Tosca comes about as near doing that as any work in existence. Wonder what the young gentleman expects in an operatic score set to as melodramatic a story as Tosca? And if he will look at the finale of the first act he will discover that the late Giacomo Puccini was a good deal of a musician. The worst thing about that opening San Carlo Tosca performance was the discovery that there exists even today tenors of the good old stripe who rush to the footlights at every opportunity, scatter glottis strokes all over the stage, wink their eyebrows, wobble their noses and indulge in all the other threadbare and senseless tricks. Too bad, for the young Italian who was making his American debut brought with him one of the best voices imported in years.

THE CHORUS

When Walt Whitman said "I hear America singing," he may have meant one thing and he may have meant another, but this is quite sure: neither he nor anybody else ever heard America singing. It is quite possible to hear America howling—at baseball games, but singing! Never! America does not sing. Neither in solo nor in chorus does this country lift up its voice. The beautiful and idyllic picture of the journeyman singing at his work represents no scene or sound familiar to Americans, and if the housemaid lets her voice be heard in joyous song there is a slamming of neighboring windows by way of gentle remonstrance, and each window that is shut up says "shut up" in no mistakable terms, so that the lady of the scullery must be brazen indeed if she persists in her mournful squeal.

The which sad and gloomy reflections are aroused by the reading of the glowing accounts of the recent Eisteddfod over in little Wales. Evidently they sing over there. They also sing in England. They sing in Germany. They sing in the Scandinavian countries and in Russia. After another manner they sing in Italy and Spain. But in America, alas! it is only with the greatest difficulty that a few choral societies are kept together, and as for any general interest in it, there is none.

Of course those interested and active in it will point out this and that and rather take exception to the above sweeping statement. But it is better to see things smaller than they are than bigger than they are.

The question is: Can anything be done about it? Is there any possible means of arousing general interest in the matter, so that we may sing unashamed, and rather be ashamed if we do not? It would seem to us that something might be done by the singing teachers, and that whatever effort they put forth might return to them a thousand fold.

We were told once upon a time of an incident regarding some musicians, music lovers and music patrons who planned to organize a chorus. They took it for granted that every musician in town would be with them, especially the singing teachers and choir directors. They soon found that the only musicians in the town who were at all interested (outside of the originators of the scheme) were a few who thought they might be in line for the conductor's job. The choir directors were afraid that if members of their choirs joined the chorus they would neglect choir rehearsals or perhaps drop out altogether. And some of the singing teachers—so it is said, though it is difficult to believe—advised their pupils not to join the chorus. They said it would ruin their voices.

Perhaps some of the singing teachers did do that, and perhaps in a few cases of professional pupils their advice was justified. But there are few of that sort, and in the majority of cases one may be sure that the real reason for the advice was the reason—alas! too frequent in our profession—that the musician is not interested unless he has his finger in the pie; or he may even fear to allow his pupils to come under the influence of other musicians, other teachers, who may be in it to extend their clientele.

It may be an exaggeration to say that the future of choral singing in America depends upon the singing teachers, but they at least could certainly do much to swell the ranks of the choral societies by insisting upon all of their pupils joining by way of discipline. And, of course, the quality of the choral singing would be greatly improved by having fresh, young, trained voices in the majority. And, likewise, of course, the classes of the teachers would grow with the demand for and the expectation of getting such voices.

But if choral directors hesitate to advise the members of their societies to take lessons because they fear the influence of the teachers there will obviously be small progress in this way and small unity of effort. We do not know that this is the case. But we do know that it is amazing how few members the singing societies have when compared with the number of students there are at the vocal studios. In cities of even moderate size that number must mount into the hundreds; in big cities it must mount into the thousands.

Are they in the choral societies? And if not, why not? How many who study singing ever make any use of their voices? And when are we going to "hear America sing"?

VARIATIONS

By the Editor-in-Chief

A musical parade ought to usher in the new season here in order to start things moving and engender the proper interest in the ranks of the public.

We have arranged a tentative order of march, but are willing to receive further entries, provided there are not too many, so that the procession does not take too long to pass a given point—an organ point, as it were.

These are our suggestions, already approved by the Police Department, the Censorship Commission, the Coroner, and the Board of Health:

PLATOON OF POLICE

Carrying flutes instead of clubs.

BRASS BAND

Playing an orchestrated Bach Fugue.

GRAND MARSHAL

Giulio Gatti-Casazza.

DEPUTY GRAND MARSHALS

Walter Damrosch, Artur Bodanzky, Edward Ziegler, William J. Guard and Siegfried O'Houlihan.

ORNAMENTAL FLOATS

A Flock of Press Agents Sacrificing Before the Altar of Truth, by Killing the Goose That Lays the Golden Eggs.

Triumphant Operatic Artists Dancing on the Prostrate Effigy of Giulio Gatti-Casazza, with escort of Concert Managers (on all fours) in chains.

The First Prima Donna to say to the reporters: "I love America," with escort of Wax Figure of the same Prima Donna landing in Europe and saying to her brother-in-law: "America is a pig-dog land and I hate it."

GERMAN BRASS BAND

Playing the Marseillaise.

ALLEGORICAL FLOAT

"The Agony of the American Symphonic Composer." Characters represented: A Large Juicy Steak with Mushrooms, Breast of Guinea Hen with Truffles, a Bottle of Ayala, a Portion of Canvas Back Duck.

LEGION OF POPULAR MUSIC COMPOSERS Riding in their Rolls Royces, attired in sable coats, smoking two dollar cigars, and throwing one hundred dollar bills and twenty dollar gold pieces to the scrambling throngs.

WILLEM MENGELBERG

Leading the Philharmonic Orchestra, and wearing Martyr's Crown and an Aggrieved Expression Because He Earns only \$80,000 or so per year and can do as He Jolly Well Pleases about his Programs. He is surrounded by Willem van Hoogstratten and Elly Ney, the former singing Papa Loves Mama.

GROUP OF CRITICS

With Pencils and Pads, Making Notes on the Phrasing of the Various Bands and Orchestras in the Procession.

CIVIC BODIES

Delegation, Ancient and Honorable Order of Deadheads, Grand Commandery Sons of Schumann-Heink, Artists Who Get Their Pictures in for Nothing, Pilsener Council, or German Tenors who Drink Rhine Wine when in the Fatherland, and Mystic Nobles, or German Baritones and Basses Who Prefer Wurzbürger.

FORTUNE GALLO

Heading San Carlo Opera Company, the principals and chorus carrying an Illuminated Banner with the Device, "We Care Not Who Gives Opera in New York or Chicago, so long as Our Boss Controls the Rest of the Country."

ANIMALS IN CAGES

The Lohengrin Swan; Lizards, Reptiles and Vermin from the second act of Rheingold; the Snake in The Magic Flute; the Goat in Dinorah; the horses in Carmen, Aida and Götterdämmerung; the Donkey in Pagliacci.

IRISH BRASS BAND

Playing Kol Nidrei.

JOHN McCORMACK

Singing Eli, Eli.

GOLDMAN AND HIS BAND

Playing the Hylan Fling.

HORRIBLE EXAMPLES

Musical Editors Who Might Have Become Successful Jockeys, or Bought Miami Lots in Time—and on Time.

DETACHMENT OF VOCAL TEACHERS

Demonstrating their methods, and each individual heading his Class of Pupils Who Sing Better Than Any One at the Metropolitan.

PADEREWSKI

Leading Company of Pianists Who Do Not Understand Why He Makes So Much More Money Than They Do.

AMBULANCES AND STRETCHER BEARERS Carrying Disabled Impresarios who have Managed Open Air Opera.

UKULELE ORCHESTRA

With Calliope Obligato, playing the Good Friday Music from Parsifal.

Cora Jean Sponsler, of Washington, D. C., writes to ask whether something could not be done to have all our operas and songs sung in English. The only thing immediately effective that might be done, would be for audiences to remain away from any performance not given in English. Of course the idea is fantastic. Our musical audiences remind one of the old saying: "There's a lot of talk regarding the weather but nothing is done about it." However, nowadays nothing is too preposterous to be entertained as a possibility. There was a time when a National Prohibition law would have been considered the wildest kind of a dream in this country. And now look at the damned thing.

Fearsomely we acknowledge the receipt of the following: "From the No-Account Publicity Service, 46 Perry street, New York City: Charles Hollister Noble, music patron and able seaman, assistant to Mr. Henderson on the Sun, writes to his former room-mate, Horace Coon, slave at the Wolfsohn Bureau, from Shanghai: 'Harbor full of dead Chinese. Hotter than Paris. Saw Wolfsohn News here. Intend to jump ship at Singapore with \$65. If you don't hear from me by October send out searching party.' Contributions for the Noble Far East Relief are now being received by Mr. Coon."

The New York American is running a series of articles called "Criminals I Have Executed," by the former chief hangman of England. Not to be outdone in enterprise, we have just made an offer to W. J. Henderson, of the Sun, to write for this

TUNING-IN WITH EUROPE

Here is a choice bit of romantic autobiography from the advertising column of a London daily, by a rich New Yorker, who became so by practising "the Selfridge spirit"—a selfridge-made man, as it were:

"Sometimes when I was watching the cattle at night there would begin an uneasy movement among them which I knew might spread and grow till it culminated in a stampede. I had learned that it always steadied them if they heard the sound of the human voice. I could have sworn or shouted at them as we usually did, and it would have had the calming effect. But I thought if I had got to make my voice heard through the night it might as well be heard in something pleasant as something unpleasant. So, many a night, listeners might have heard the strange sound of a cowboy singing the solos from the Messiah and Tannhäuser and all the other fine music which I had learned at home. It satisfied my sense of beauty, and it calmed the cattle just as effectively as shouting abuse at them."

How human are cattle, one is prone to reflect, or again, how bovine are . . .—however one happens to feel.

Musical talent (as well as criminal tendencies) do not result from the marriage of exceptionally gifted parents (either way), says Dr. Jon Alfred Mjœn, of Norway. One doesn't know whether to be peeved at this or pleased.

"The Decline of Musical Culture through Radio." You are right; it is the title of a German essay. But in another century it may be the heading of a chapter in the standard musical histories!

On the other hand, musical culture is being saved in various ways. The latest rescuer is Georgette Leblanc, who is originating the "express concert" in Paris. "An hour of music and song—

column a collection of essays entitled "Artists I Have Executed."

This is the vocal migratory season. The feathered bipeds are flying away from New York, but the human songbirds are pouring into our city. Just now a flock of them is clustered at the Century Theater. They belong to the San Carlo family, with keeper Gallo in charge. He reports a large attendance at his aviary.

Headline in the Times Book Review: "Putting Science Into Business." We suggest another timely article entitled: "Putting Business Into Music."

Which is easier, the art of management or the management of art? Please don't all shout at once, you impresarios.

And speaking of what all artists hate—practical matters and money—the radio corporations are beginning to pay well known musical persons for broadcasting. Is this the oft heralded end of the concert industry? We trow not.

Honegger's new opera, Judith, leads a Parisian critic to remark: "It is to be hoped that the composer won't share the fate of his hero, Holofernes, by having his head cut off."

Apropos, Benjamin De Casseres has let himself in for painful assassination, by declaring that "America's greatest woman singer hasn't been born yet."

"A friend of mine, a violinist," writes H. T., "was seeking a position with one of the symphony orchestras and had to play for the conductor. After he had finished he met me, and I asked: 'What luck?' He answered: 'I'm like General Custer.' 'Why?' I queried, greatly puzzled. 'I made the last stand,' was my friend's characteristic reply.

Some complaints have reached the MUSICAL COURIER offices that this publication frequently is asked for in vain at the newsstands while some other music papers always are on hand there. That is because the newsstands sell the MUSICAL COURIER.

There is only one letter difference between the cosmic urge and the comic urge.

Definition of verbosity: What a prima donna tells the impresario when he has assigned her pet role to a rival.

and we commence again for those who did not arrive at the beginning. Cinemas are popular because they are cheap, and so, if 'express concerts' become at all universal, they would rival the picture house in price." And, she might add, in quality.

"No picture, print, board, placard, or notice shall, for the purpose of advertisement, be carried or distributed in any street in the City of London or the special limits by any person. This regulation shall not apply to the sale of newspapers.

"No person shall wear, for advertisement, any fancy dress or costume.

"No person shall use any animal for advertisement.

"No person shall use any vehicle solely or mainly for advertisement."

Does anyone know what a world-shattering revolution this modest regulation of the British Ministry of Transportation implies? It means that no longer will Mr. Thumpem's and Mme. Screechem's names be carried about on the backs of London sandwichmen, blissfully ignorant of the importance of their artistic mission. And that there will be one item less on the bill of expenses presented by the manager after the show.

"I observe throughout the world that the principal enemies of the British nation are the student classes," says Lord Birkenhead, who boasts of not knowing one tune from another. Down with the students! say we.

"Men of the present day eat too fast and too much," says Sir Thomas Horder. It is quite true. Sausages and mashed at the Trocadero aren't the linked sweetness long drawn out they used to be before the Blue Danube went out.—London Morning Post.

"Caro Nome," says the critic of the London Observer (who is about to deliver educational lectures in America) ". . . is as machine-made a piece of tune as was ever foisted on us." Yes, but unfortunately Verdi destroyed the machine. C. S.

RADIO BROADCASTING

Since the announcement last week of Atwater Kent's series of radio broadcasting concerts, the *MUSICAL COURIER* has gathered the opinions of a number of managers in regard to the effect it may have upon the concert business. The only one to express himself as of the firm belief that it could not fail to benefit the artists was R. E. Johnston.

"To my mind," said he, "it is exactly parallel to the case years ago when the high class artists were first engaged to make records. Everybody thought it would ruin the concert business, but what was the result? After two or three years you couldn't sell anything except artists who had been made known through their records. In my opinion exactly the same thing will happen with the radio. I thoroughly believe in advertising. It will help to make known and sell any product, be it cheese, flying machines or concert artists. The fact that I could not make arrangements with Mr. Kent for any of my artists was not due, as some of my colleagues thought, to my opposition to the plan, but to the fact that I had already made other arrangements which I cannot yet disclose."

Other managers were not so positive as Mr. Johnston, but they all agreed that the engagement of artists at good fees for the radio was in itself a desirable thing, and that, if the first series of concerts from WEAF turned out to be the success with the radio fans that is anticipated, large stations in distant parts of the country will doubtless inaugurate similar series, thus leading to other engagements for the artists. As to what effect the broadcasting is likely to have on the concert business, one manager said that he thought any opinion on that matter at the present time would be nothing but a pure guess, and this seemed to be the general feeling. Another manager said that while he would be perfectly willing to accept engagements for some of his artists, there were others whom he would not wish to sell to a radio audience. A third manager who had been approached said that he should hesitate to sign contracts until he was able to find out what the reaction of the local managers as to the cancellation of concert contracts was. On the whole, opinion seemed to be that the reaction would be in favor of artists rather than against it.

GABRILOWITSCH

We were interested to run across in the *Voice of the People* section of the *Detroit Free Press* the other day a letter with the heading, "Musician Slighted, Says Correspondent." It seems that Mayor John W. Smith, on the occasion of the twentieth anniversary of Ty Cobb's association with the *Detroit Tigers*, said in the course of a speech: "Two names alone in all Detroit's history are associated with the supreme degree of achievement in their respective fields. They are those of Henry Ford and Tyrus Cobb." The letter in the *Free Press* is from Charles A. Sink, secretary and business manager of the University School of Music, Ann Arbor, Mich., and director and manager of the Ann Arbor May Festival, in which he says in part:

I would not under any circumstances detract from the great accomplishments of these two gentlemen, nor would I underestimate the value of their accomplishments, but I believe that your mayor in his zeal overlooked one of Detroit's greatest citizens, who is worthy of equal distinction. I refer to Ossip Gabrilowitsch, conductor of the *Detroit Symphony Orchestra*. I believe that his achievements in the world of music fully equal those of the two distinguished gentlemen whom your mayor mentions. In the course of a relatively few years Mr. Gabrilowitsch has been largely responsible for transforming Detroit from a city decidedly provincial musically to one of the greatest music centers. He has built up an orchestra second to none in this country or abroad. In addition to the many great symphony programs, the important series of popular programs, and a large number of orchestral programs given specially for school children, his organization annually has given programs in all parts of this country and everywhere its eminent conductor has been acclaimed."

The letter goes on at some length to explain in further detail Mr. Gabrilowitsch's value to the city. To our mind Mr. Sink thoroughly proves his case.

YOUNG BLOOD

Emil Mollenhauer, who is seventy years old now and has devoted more than fifty of these seventy years to music, having begun professionally as a member of the Booth Theater Orchestra, Boston, at fourteen, has resigned his post as conductor of the People's Symphony Orchestra, though the leadership of the Handel and Haydn Society, the Apollo Club and the Festival Orchestra still will be plenty of occupation for a man of his age. Mr. Mollenhauer stated he felt that an orchestra could not do itself full justice under such a large succession of guest conductors as is planned for the People's Orchestra this coming season, a contention which is undoubtedly right, and as he and the directors could

not agree upon this point, his resignation was inevitable. Stuart Mason, associate conductor of the orchestra, a thoroughly capable young talent, was immediately and deservedly appointed to the place. Mr. Mason, a member of the faculty of the New England Conservatory of Music, will doubtless make an excellent name for himself in the new position.

A SIGN OF THE TIMES

Glancing through the thematic song catalogues just issued by Harms, Inc., it occurred to us that it was a peculiarly significant sign of the times in American music. There is still a lot of talk about the neglect of the American composer, but when a house as long established as Harms and so closely identified with the publication of production numbers (that is, popular music from light operas and musical comedies) adds American songs as a large and important department of its catalogue, it is not from any altruistic motives but because it has a firm belief in the commercial value of those songs, a belief that has been justified by the success of many of the forty-odd songs listed in the catalogue. And that American singers are perfectly ready to sing the native songs and American teachers to teach them is demonstrated by the long list of distinguished singers and teachers printed on the back cover as users of "Worthwhile Songs for the Discriminating Singer," the title of the catalogue.

SAN CARLO OPERA IN NEW YORK

RIGOLETTO, SEPTEMBER 22

The second San Carlo offering of the week was *Rigoletto*, with a familiar heroine in Josephine Lucchese, heard here previously with much favor. As charming and petite as ever, Mme. Lucchese scored considerably with the audience throughout the evening, coming in for especial enthusiastic demonstrations after the *Caro Nome*. There was a new and sterling baritone addition in Emilio Ghirardini, who essayed the title role. His performance in general was well above the average. Owing to the fact that the costumes of the new tenor, Giuliano Oliver, were being held at the custom's house, Franco Tafuro, who sang Monday night, jumped in and gave a most creditable performance as the Duke. He was in good voice and shared in the evening's honors. Bernice Schalker was an attractive and well-voiced Maddalena, and Di Biasi re-appeared in his old role of Sparafucile. Peroni conducted. The ballet added to the evening's entertainment.

AIDA, SEPTEMBER 23

A very creditable performance of *Aida* was put on Wednesday evening, with Anne Roselle starring as the Ethiopian maid, in good voice and interpreting the role to the evident satisfaction of a good sized audience. Manuel Salazar as Rhadames, Stella DeMette as Amneris, and Emilio Ghirardini as Amonasro were also pleasing in their roles, while Pietro DeBiasi, Natale Cervi, Francesco Curci and Bernice Schalker completed the cast satisfactorily. Carlo Peroni conducted and the Pavley-Oukrainsky Ballet supplied the dances effectively.

MADAME BUTTERFLY, SEPTEMBER 24

What would the San Carlo Opera season in New York be without *Madame Butterfly*, with the charming little singing actress, Tamaki Miura! The packed house gave Mme. Miura a veritable ovation after the *Un bel Di*, and at the curtain calls demonstrated the popularity of the Japanese artist whose portrayal of Cho-Cho-San is perfection itself. So much has been written the world over about her being ideally suited to the part, about her wonderful grace and dramatic appeal, that one hesitates to repeat all this, but it must be said that Mme. Miura seemed to have improved vocally since her last New York appearance. She never forces, and sings with a fluency of tone that is lovely in quality and clarity. Her costumes were exquisite and the huge audience was charmed with Miura from the first act to the last.

Bernice Schalker was a rich voiced and sympathetic Suzuki, and Mario Valle a familiar Sharpless. There was a new tenor, Giuliano Oliver, who made a good appearance and revealed a voice of commendable quality. The opera was followed by divertissements by the Pavley-Oukrainsky Ballet, the most delightful of them being the *Blue Danube*.

DOUBLE BILL, SEPTEMBER 25

On September 25, the popular double bill attracted a large audience. The performance of the *Mascagni* work was a thoroughly spirited and vocally excellent one, headed by Gladys Axman (Santuzza), Franco Tafuro (Turiddu), and Giuseppe Interrante (Alfio).

Mme. Axman has been heard here before in the role and she was highly successful, not alone in her singing, but his-

I SEE THAT—

The first public memorial of Puccini is a life-size statue placed in the foyer of La Scala, Milan.

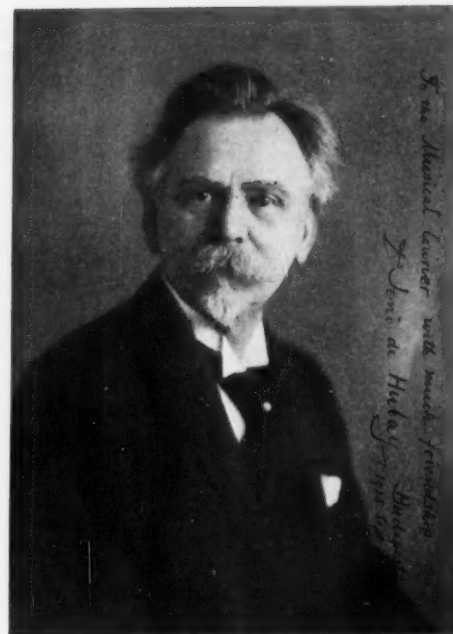
"Youth, brains, a musical nature, enthusiasm—and voice," are the requisites for a vocal student, according to Katherine Bellmann.

Elizabeth K. Patterson has reopened her studio for the sixteenth consecutive year in her present location.

Marguerite Potter will give an opera course at Pilgrim Hall. Charles Wakefield Cadman will write the music for the new motion picture, *The Vanishing American*.

Invitations are being issued by Mr. and Mrs. Joseph Regnacs to meet and hear Elsa Alsen on October 15.

Sylvia Lent will make her third American tour this fall, opening in Passaic, N. J., October 13.



DR. JENO DE HUBAY,

director of the Royal Hungarian High School of Music. The photograph from which the above cut was made has just been sent to the *MUSICAL COURIER* by Prof. Hubay accompanied by a letter in his own handwriting which reads as follows:

"I was very much surprised that the news concerning my life's end had appeared in some European papers and that the news had also found its way into some American papers. I'm happy to say that I am in the best of health and can only say that, as once in the case of your great countryman, Mark Twain, 'Reports of my death have been greatly exaggerated.'

"After the great success of my opera, *Anna Karenina*, I'm now occupied in composing a new opera after a romance by Balzac. My two symphonies for great orchestra and choir, *Petőfi* and *Vita Nuova* from Dante, will also appear shortly. I hope to come personally to America and conduct these symphonic works.

"I thank you very much for your interest in me and wish you further success for your world-read magazine.

"Very sincerely yours,

"Dr. Jeno de Hubay.

"Budapest, September 15, 1925."

trionically as well. She was in the pink of voice and sang in a manner that was quite free from forcing. From the first Mme. Axman was en rapport with her audience and there was no lagging of interest. Tafuro also came in for his share of honors, he and Mme. Axman both putting so much spirit into their acting and singing as to spur on the chorus. There was a debutante, Zara Jay, who revealed a rich and pleasing voice as Lola, but who did a little too much squirming for the part.

Olga Kargau made an attractive Nedda; her voice is of lovely quality, if rather light in volume. Salazar did some of the best singing in recent days, coming in for thunderous applause after his first act aria. Ghirardini sang the prologue so well that the audience demanded its repetition. Interrante doubled for the evening, this time lending his fine voice to the demands of Silvio. Peroni conducted.

Hurok Petitioned Into Bankruptcy

Sol Hurok, Inc., concert management, with offices in the Manhattan Opera House, was petitioned into involuntary bankruptcy on September 24. The principal creditors appearing in the petition were Abraham Shub, \$17,000, and Victor Milestine, \$1,600.

Judge Winslow appointed David Steinhardt receiver under \$250 bond. Liabilities are said to be about \$75,000, assets unknown, consisting mainly of contracts with artists.

Balokovic at Carnegie

Zlatko Balokovic, Croatian violinist, will play at Carnegie Hall on October 28.

May Fine Moves Studio

May Fine, coach and accompanist, has removed her studio to 35 East 84th Street.

Florence Ware, former assistant teacher to William Thorne, has opened a studio at 50 West Sixty-seventh street. Mieczyslaw Munz has accepted a position on the faculty of the Cincinnati Conservatory of Music.

Three composers have dedicated compositions to Olga Steeb. Roman Catholic children of America are to make a gift to Rome of an endowment fund for the Pontifical College of Sacred Music.

It is reported that a new concert bureau is to be opened in New York.

George Lieblich will play his own piano concerto at Aeolian Hall on October 11.

Marian Anderson pays fine tribute to her teacher, Giuseppe Boghetti.

A brilliant assembly gathered in Venice for the International Festival of chamber music.

Stuart Mason has succeeded Emil Mollenhauer as conductor of the People's Symphony Orchestra of Boston. Ruth Breton has moved to New York.

Paul Whiteman and his orchestra are booked for a tour of the British Isles next April.

Leonora Cortez Renews Berlin Success*(Special Cable to the MUSICAL COURIER)*

Berlin.—Leonora Cortez, young American pianist, remembered here from her extraordinarily successful debut last year, was very heartily welcomed on her reappearance. She played an unusually interesting program of smaller works with admirable finish, elegance and unaffected musical feeling. The audience insisted upon many encores. T. J.

BOSTON*(Continued from page 5)*

life of the country for more than fifty years, having been a member of Booth's Theater orchestra at fourteen and a first violin in Theodore Thomas' orchestra at the age of sixteen.

N. E. CONSERVATORY OPENS WITH HEAVY ENROLLMENT

With an informal meeting to welcome the new and returning students, the New England Conservatory of Music opened its first semester of 1925-26 on September 17. Brief addresses were made by Director George W. Chadwick, General Manager Ralph L. Flanders and Wallace Goodrich, dean of the faculty.

Registration at the Conservatory promises to be large for the year. The total enrollment last year, which was an average season for this historic New England institution, was 3,374.

CONCERT SEASON AT SYMPHONY HALL

The musical season at Symphony Hall will open in October with a number of notable concerts. The opening Boston Symphony concerts will take place on Friday afternoon and Saturday evening, October 9 and 10. Other dates follow:

On Sunday afternoon, October 11, Rosa Ponselle (first concert of the Steinert series); on Wednesday evening, October 14, a recital by Elena Gerhardt, mezzo-soprano and lieder singer; Sunday afternoon, October 18, and Tuesday evening, October 20, recitals by John McCormack.

The first Wolfsohn concert will be the appearance of Margaret Matzenauer on Thursday evening, October 22, and on Sunday afternoon, November 1, there will be a recital by Mischa Elman. J. C.

Marguerite Potter to Give Opera Course

A course in opera which should be of great value to the music student will be given by Marguerite Potter, lecture recitalist and singer, at Pilgrim Hall, 56th street and Broadway, beginning October 5 and continuing throughout the season. Many who attended her course at Aeolian Hall last year will be glad to know that this attractive place, which adjoins the Broadway Tabernacle, has been chosen. The course is well constructed and has proved interesting to those who know their operas as well as to those who come to learn.

From a repertory of thirty-four works, the most popular have been chosen. The month of October is devoted to Verdi and will open with Ernani. October 12 being a holiday, there will be no lecture. October 19, Rigoletto will be given, and on October 26 will follow the musicale, which will close each month. At these musicales well known artists will appear, and the program will relate to all that has been given before. During November the complete Wagnerian Ring will be given, and December will be Gounod month. The City of New York, through the auspices of the Lecture Bureau, offers the public this unusual opportunity free.

Ednah Cook Smith Gives Four Encores

Ednah Cook Smith, mezzo contralto, appeared in concert with the Wheelock Orchestra at Ocean City, N. J., on September 6, and was so well received that four encores were necessary before the audience was satisfied. This was a re-engagement for Mrs. Smith.

Beryl Rubinstein's Program

At his first recital this season, in Aeolian Hall, on October 14, Beryl Rubinstein's program will include, among other numbers, The Ruined Water Castle at Djokja, from Godowsky's The Java Circle, which piece will have its first performance at this time.

**LORETTA McEWEN,**

winner of the Lord Otholstan Scholarship, which she won in competition with 119 voices from all parts of Canada. This scholarship provides a year in Paris and an operatic debut. Mme. McEwen is a pupil of Cesare Sturani.

Announcements

ARNOLD VOLPE

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Martin Scores With Philadelphia Orchestra

When Beatrice Martin made her first appearance as soloist with the Philadelphia Orchestra at the Bethlehem Sängerfest on July 3, the Times commented: "Miss Martin was received with great enthusiasm and she rewarded the hearty reception with a very expressive rendition of the aria of Agathe from Weber's celebrated number, Der



Campbell photo

BEATRICE MARTIN

Freischütz. Miss Martin has a voice of wide range and her technic is perfect. Her German diction is flawless. She has tremendous power when needed and her voice is soft and tender in the subdued parts. In her group songs of five numbers, mainly German folk songs, she greatly delighted the many persons of German extraction in attendance. Her group songs included Schubert's Serenade; True Love a folk song; Weber's My Sweetheart, Class, To You, Dear Heart, and La Forge's Song of the Open.

Enthusiastic, too, was the reviewer of the Philadelphia Gazette-Democrat: "Special mention should be made of the soloist, Beatrice Martin, soprano, who not only possesses a beautiful, well cultured voice, but also sings with great routine. She began with an aria from Freischütz with orchestra accompaniment and then gave two German and two American folk songs to the great delight of the audience."

Conservatory Director Praises Mme. Liszniewska

Frances Pierson Bumlaugh, directress of the Drexel Conservatory of Music Studios of Los Angeles, which reopened on September 21, writes the MUSICAL COURIER from San Francisco, September 10: "We are returning to Los Angeles tomorrow for another year's work, full of fresh ideas and inspiration received from attending the master classes of Mme. Marguerite Melville Liszniewska in Interpretative Piano Playing. She certainly is a wonder and an incentive for better teaching and playing."

Der Waffenschmied Pleases

Albert Lortzing's popular comic opera, Der Waffenschmied, was given at the Irving Place Theater before an appreciative audience on Saturday evening, September 26. First honors went to Editha Fleischer, who previously

scored in Die Tanzgräfin, which was to have been repeated on Tuesday and Thursday nights, and Arnold Gabor, baritone of the Metropolitan Opera. Both sang and acted well, while Ernst Otto handled the part of the smith satisfactorily. Harriet Behnee, entrusted with a comic role, also did well. Andreas Fugmann conducted.

ACROSS THE COUNTRY

Allentown, Pa.—Louise Lerch has returned from Lake George, where she has been studying throughout the summer with Mme. Sembrich, and is planning to coach with Richard Hageman for opera this season.

Pauline Clauss has been engaged by the San Carlo Opera Company for the coming season.

Mary Vaughn, pianist, recently appeared in recital at Catsauqua.

Asbury Park, N. J.—At the Coronation of Queen of the Baby Parade, held August 31, at the Arcade, Mary Beglin, soprano, displayed a beautiful voice. She is coaching with Charles Anderson. Harvey Hultmeyer, tenor, and Donald Chalmers, basso (who is in charge of the music at

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the Ocean Grove Auditorium), delighted the audience with two duets. Little Myra Gitt, four years old, danced remarkably well.

Timone Mantia's orchestra has given some fine concerts during the summer.

Bangor, Me.—Gilbert C. Laite, of this city, has been given a scholarship by the New England Conservatory of Music. He is nineteen years of age and is a promising baritone. While singing at the Northport Country Club at Belfast this summer, Ralph L. Flanders, manager of the conservatory, heard him. Through Mr. Flanders and Mr. and Mrs. Richard E. Stevens, of the Conservatory, the scholarship was obtained. Mr. Laite has studied with Wilbur S. Cochrane, of Bangor; Prof. Leroy Lyons, of Medford Mass.; and Edna Banks Hutchenson, of Portland, formerly of the music department at Kent's Hill Seminary. L. N. F.

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Gainesville, Ga.—On the evening of September 11, an interesting piano recital was given at the Brenau College Conservatory by Otto Pfefferkorn. Among other numbers he played a group of his own compositions. M.

Lewiston, Me.—The Musical-Litteraire Club, at its annual meeting, elected the following officers: President, Robert Houle; vice-president, Placide Beaudry; secretary,

Napoleon Vincent; assistant secretary, Aime Asselin; treasurer, Roland Beliveau; assistant treasurer, Romain Marcoux; librarian, Lucien Reny; assistant librarian, M. Goulet; dramatic and music director, Herman Olivier; auditors, Alfred Tanguay and Patrick Tremblay. L. N. F.

Montgomery, Ala.—Montgomery is upset by the loss of two prominent musicians: Anthony Stankowitch (pianist and teacher) and Paul Verpoest (violinist and teacher) both of whom have resigned their positions as instructors at the Alabama Woman's College, where the classes in these two departments had grown to large proportions. Mr. Stankowitch goes to New York, and his place has been filled by Olaf Jensen. M.

Norway, Me.—Charles Harrison, tenor and Victor record artist, gave a well attended concert here on September 10. He received an ovation and was generous with encores. The accompanist was Ruth Cummings Haskell. Others on the program were Beulah Young, soprano, and her pupil, Evelyn Wight, lyric soprano, and Marion Haskell, violinist.

San Francisco, Cal. (See Music on the Pacific Slope.)

A. Russ Patterson Pupils Start Season Early

Janet Watts, artist-pupil of A. Russ Patterson, alternated with Mabel Garrison in the leading role of the new Indian opera, Alglala, at its premiere performance in Akron, Ohio, and also sang the title part at its Cleveland performance. Active in concert in the Middle West, Miss Watts sang in Chicago, Cincinnati, Wheeling, Canton, Jackson, Mich., Erie, Dayton and Kendallville, Ind., in costume recitals. She is also at the head of the voice department at West Side Musical College, Cleveland. Miss Watts will create the leading role in Love's Wishing Well, a charming new Irish opera by Marion Campbell, which will have its premiere in Cleveland this fall.

Another pupil, Clarabel Nordholm, sang at the Hotel Pennsylvania on August 20, at the American Legion Convention and over radio station WGBS on September 3 and 10 for



A. RUSS PATTERSON.

the Boys' Club hour. Mildred Newman, soprano, sang over station WGCP on September 11.

The A. Russ Patterson studios opened the middle of last month with a large enrollment, including a number of out of town students who make their home with this charming artistic couple. The season promises to be one of Mr. Patterson's busiest.

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REVIEWS AND NEW MUSIC

[The following is a list of new music received during
the week ending September 24. Detailed reviews of those
selections which this department deems sufficiently in-
teresting and important musically will appear in a later
issue.]

(Lorenz Publishing Co., Dayton, New York, Chicago)

The Star That Led, a Christmas service.
The Heart of Christmas, a Christmas service based on
favorite classics.

Yuletide Bells, a Christmas service, music by Ira B.
Wilson.

Like the Wise Men, a Christmas service of song and
story, lyrics by May Justus, music by Norman Lighthill.
Tidings of Great Joy, Christmas cantata, by E. L.
Ashford.

The New Born King, Christmas cantata, by Chas. H.
Gabriel.

Thanks to God, sacred song, by Ira B. Wilson.
Teach My Soul to Love, sacred song, by H. W. Petrie.
Sometime, sacred solo, with quartet refrain ad lib,
by Julian P. Moorman.

(Theodore Presser Co., Philadelphia)

Miniature Fugues, for the piano, by Russell Snively
Gilbert.

(Variety Music Publishing Co., Brooklyn, N. Y.)

Two Songs, Serenade, Roundelay, by Philip Ehrlich.

(F. W. Schulz & Co., Boston)

Pierrot, The Minstrels, Merry Brooklet (published sep-
arately), for piano, by J. Frank Frysinger.

Miscellaneous Music

(Chappell-Harms, New York)

I Look Into Your Garden, song, by Haydn Wood.—A
quiet little song which will please by reason of its sim-
plicity and sincerity. It is a tender love poem set to
music that is as genuinely inspired as a folk song. It
presents no difficulty either to the singer or the pianist—
and still less to the listener, who will be charmed by its
dainty perfection.

The Valley of Roses, song, by Haydn Wood.—Another
very pretty song. The tune suggests a slow, languorous
waltz, and the syncopated accompaniment, with its
graceful harmonies and deep sonorities, adds greatly to
the effect.

Oh, for the Wings of a Swallow, song, by Hermann
Loehr.—A splendid ballad with a strong, forceful, pen-
etrating melody, supported by a finely wrought accom-
paniment. It is a brilliant composition, a real inspiration
that will delight every singer.

(G. Schirmer, New York)

Wintah, Summah, Snow er Shine, by L. Leslie Loth.
—A quiet little dainty song to words by Paul Laurence
Dunbar.

Riding by Moonlight, by Reva Marie Tonnelé.—To a
fairly good anonymous poem the composer has set music
that shows sincere effort to follow the meaning and senti-
ment word for word, but the vocal line is not to be com-
mended, especially at the start, where, too, a word accent
is misplaced. "From the tall hilltop" with the accent on
the "tall" is certainly not the expected! It suggests that
there must be another hill, a short one, and the writer
takes care to let us know that it is the tall one, not the
short one, from which falls a star. The programmatic
idea, likewise, is far too bald and obvious. The galloping
horses on the second page and the arpeggio of the lute on
the fourth and last page are, really, a little too excessively
cheap and easy. Otherwise it is a good song.

(Oliver Ditson, Boston)

The Ditson Chorus Book for High School and Choral
Societies.—It is a neatly bound book of two hundred
octavo pages, the choruses being arranged for soprano,
alto, tenor and bass, with piano accompaniment. There
are thirty-one pieces from twenty-four composers, mostly
Americans. The music has been selected for beauty and
practicability, and having been edited by three school su-
pervisors, one feels that it is intended primarily to suit
school taste and meet school needs. The editors are
George J. Abbott, director of school music, Schenectady,
N. Y.; William Breach, director of school music, Win-
ston-Salem, N. C., and James D. Price, associate di-
rector of school music, Hartford, Conn.

(Clayton F. Summy Co., Chicago)

Bourrée from Suite in G minor, for violin and piano,
by Adolf Weidig, transcribed for piano by Joseph Brink-
man.—Out of the very brilliant violin composition by Mr.
Weidig, Mr. Brinkman has made an equally brilliant
work for piano. The music is a strong, forceful, modern
approximation of the ancient form and style. It is
scholarly in its construction, very beautiful and effective,
and the piano arrangement suits it to the instrument
without sacrificing the intentions of the composer. There
are broad, massive chord effects, heavy octaves, flowing
contrapuntal episodes, and scintillating chromatics. A
fine piece of work, equally useful for either studio or con-
cert purposes, and a real addition to the literature of
American music.

Edwin Hughes at Buffalo Festival

Edwin Hughes, pianist, will make his first appearance of
the season at the National American Music Festival in
Buffalo on October 9. His program numbers will include
compositions by Edward MacDowell and by the following
living American composers: Marion Bauer, Henry Cowell,
F. C. Dillon, Arthur Nevin and Charles Repper.

Hughes is booked extensively in various parts of the
country for the coming season, and will include a group of
American compositions on all his programs.



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INCORRECT DIAGNOSES AND UNDUE HASTE CAUSE OF MUCH BAD SINGING, SAYS MRS. BELLAMANN

An important newcomer to New York music studios is Katherine Bellamann, who opened attractive studios this summer in the Rodin building, at 200 West 57th street, as associate teacher with Estelle Lieblich. For the past eighteen years Mrs. Bellamann has been the head of the voice department of Chicora College at Columbia, S. C., and is well known in the musical circles throughout the country.

Mrs. Bellamann's primary interest is in voice placing, and to a representative of the *MUSICAL COURIER* she talked interestingly of her specialty.

"I fear I have little to say on the subject of methods that would make startling reading. My own teachers were of the Lamperti and Marchesi traditions and method, and, as you know, these were sane and unspectacular procedures. I am primarily interested in the work of voice placement. I have worked with young voices for many years, and with voices that have been injured by faulty methods. The successful building of correctly produced voices depends first of all upon a correct diagnosis of the case. Incorrect diagnosis of the pupil's needs and undue haste explain most of the bad singing we hear."

The writer inquired further about Mrs. Bellamann's ideas on tone production.

"Freedom is the important thing. Good breath support and freedom from interference. It sounds simple, but isn't. I do not believe in teaching the student details of physiology, or in directing his attention to muscular activities. Relaxation of tongue, jaw, and throat are better obtained by di-

recting the student's attention to something else. Concept of tone, critical consideration of quality, and comfort—most of the correct physical conditions follow automatically."

"Then you do not call yourself a physiological teacher?"

"I should not want my teaching to be boxed in any category. Almost every voice is a new problem. One has, of course, certain basic principles on which to proceed."

"Have you evolved any special features of work that you call your own?"

"If anything it is the simplification of what I myself was taught. I like to have my pupils practise before a mirror, but that is hardly original, or unusual!"

"Doesn't that make them self-conscious?"

"The contrary. It is also a great help to the development of good presence and in the elimination of mannerisms, stiffness, etc. No pupil who sees herself making grimaces or observes the veins in her neck swelling can help taking steps to correct the faults. I keep 'open studio.' Pupils come in to hear each other. It develops their critical faculties and gives them poise. Of course some students prefer to study privately and their wishes and feelings are respected."

"What do you regard as necessary for the student?"

"Youth, brains, a musical nature, enthusiasm—and voice! One seldom finds all of these qualities in combination. Teachers are usually grateful if three, or even two, happen together."



Photo by A. M. Hochstein Studio, N. Y.

KATHERINE BELLAMANN

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Maine Music Festivals in Progress

The Maine Music Festivals are now in progress, concerts being given in Bangor, October 1, 2 and 3; in Port-

land, October 7, 8 and 9, and in Lewiston, October 5 and 6. Five concerts are scheduled for Bangor and Portland, with a chorus of 600, prominent soloists and an orchestra made up from members of the New York Philharmonic Society. The artists engaged for these cities are Margaret Matzenauer, Lawrence Tibbett, Gladys Russell Cook, Caterina Gobbi, Ralph Errolle, Joan Ruth, Kathleen Howard, James Wolfe, Walter Mills and Pompilio Malatesta. The concerts in Lewiston will be held in the new armory, which is said to be the finest of its kind in the State. There will be four concerts and a chorus of 300. Practically the same artists will appear in Lewiston as those booked for Bangor and Portland, and of course the orchestra also will be heard. The opera *Martha* will be given in costume and action in all three cities. William R. Chapman is director-in-chief of the festivals, and deserves great credit for the indefatigable manner in which he has worked to make these concerts a success.

Florence Ware Opens New Studio

Florence Ware, voice teacher and coach, former assistant teacher of William Thorne, has opened a studio at 50 West 67th St., New York. For several years Miss Ware assisted William Thorne in his training of many prominent artists now before the public, among whom are Yvonne D'Arle, Augusta Lenska, Mary Lewis, Al Jolson, Madeleine Fairbanks and Tandy McKenzie.

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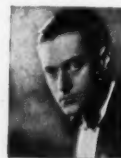
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 With the facilities at the disposal of the Musical Courier it is qualified to dispense information on all musical subjects, making the department of value.
 The Musical Courier will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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HOW TO PRONOUNCE

Buths, Boots.
 Rea, Ray.
 Ukranian, Yuk-rain-ee-an
 Snegourotchka,
 Schnay goo-rootch kah.
 Cadaux, Kah-doh.

HANDEL'S OPERAS

"Did Handel write more than one opera? I know that he wrote Almira, but would be glad to find out if he ever wrote another. Can you tell me and give me their names if he did? Are they ever produced now?"
 Handel wrote many operas. The one you mention, Almira, was the first one—produced at Hamburg in January, 1705—and it was followed in the same year by Nero. Other opera titles of his are Rinaldo (written in fourteen days), Daphne, Florindo, Rodrigo, Agrippina, Radimisto, Faramondo, Imeneo, Deidamia and Serse (better known as Xerxes). The famous tune known as the Largo was originally an aria (Ombra mai fu) from this latter work. A number of the operas, including Xerxes, have been revived in Germany within the last few years, the movement arising in Göttingen.

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DOCTOR OF MUSIC

"Would you kindly inform me what colleges or institutions in the United States offer a Doctor of Music Degree?"
 All the large colleges offer the degree of Doctor of Music: Harvard, Yale, etc. The Cincinnati Conservatory of Music (Bertha Baur, director) also gives that degree, and there must be other conservatories of music which do. Bachelor of Music is a degree conferred by many good musical institutions.

Miriam Saint a Talented Artist

Miriam Saint, who has appeared with success in Italy after less than a year's study there, is a native of New York. While still a young girl, she made her debut as a pianist, but giving evidence of dramatic talent also, she entered the American Academy of Dramatic Art at the age of seventeen. After a year's study, she was offered an engagement to play ingenue roles with a stock company, and appeared in



MIRIAM SAINT

twenty-six different plays during the summer season, in several of which she had the lead. Miss Saint scored such a success in a musical play that she decided to give up a promising dramatic career and to devote herself to vocal study. She spent another year with a well known New York voice teacher, and then went to Naples for further study with Eduardo de Bury. Her debut was made last June before a brilliant and crowded house, following which she was praised for her voice and personality and was pronounced one of the "finds" of the year, receiving generous praise from press and musicians.

Miss Saint inherits her musical talent from her mother, who was known as Gertrude Smith, of the Smith Sisters' Vocal Sextet. Endowed with vigor, health, enthusiasm and assurance, the young artist intends to spend another year abroad fitting herself for light opera. She possesses an active mentality and thinks things out for herself, as she has been taught to do by her parents. Therefore she has both reliance and dependability. Strong and athletic, also an excellent dancer, she is popular everywhere. Last spring, she was chosen mascot of the Italia Rowing Club which won the Bennett Cup, and in her honor the winning boat was christened Miriam. Her pictures have appeared in several leading papers and magazines. Miss Saint is now in Lausanne, Switzerland, perfecting herself in the French language and enjoying a vacation prior to the approaching season.

Anna Hamlin Sails for Italy October 10

Anna Hamlin, soprano, will sail for Italy on October 10 to continue her studies there. She also will make a number of public appearances, while abroad. Miss Hamlin recently was at Lake George with Mme. Sembrich.

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When Fritz Reiner, conductor of the Cincinnati Symphony Orchestra, returned home from his Stadium engagement, he found a beautiful silver bowl awaiting him, with the following inscription upon it: "To Mr. Fritz Reiner, Great Artist and Genial Gentleman, from the Hollywood Bowl Orchestra, to remind him of our pleasant association in the summer of 1925."



MARIE SUNDELIUS,

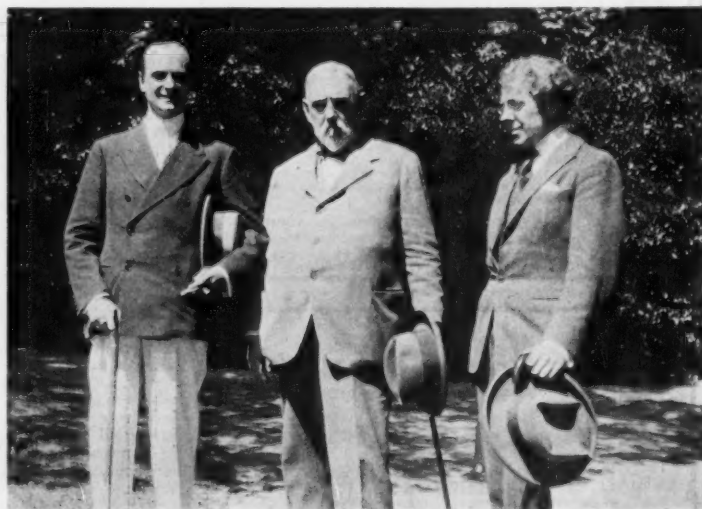
Metropolitan Opera soprano, who has been singing leading roles at Ravinia Park this summer, is having a good laugh at Rene Lund, Chicago baritone, who "snapped" her in revenge.



YEATMAN GRIFFITH'S PORTLAND MASTER CLASS.
Yeatman Griffith, eminent vocal pedagogue of New York City, closed his third successful summer season on the Pacific Coast in Portland, Ore., on September 7. Over two hundred active members—teachers, singers and students—from all parts of the United States and Canada, attended these master classes conducted in the three cities, San Francisco and Los Angeles, Cal., and Portland, Ore. The waiting lists in all cities were so great that Mrs. Yeatman Griffith, who is her husband's associate teacher in the New York studios, was prevailed upon to teach also, thus meeting the demands. Yeatman Griffith will return next summer (1926) to San Francisco, Los Angeles and Portland by petition of all members enrolled. The Portland master class presented him with a beautiful watch bearing the inscription: "In deep appreciation to Yeatman Griffith—Masterful Genius. Portland Master Class, 1925." In one photo (indicated by crosses, center) are Mr. and Mrs. Yeatman Griffith; Otto Wedemeyer, singer and teacher of Portland, Ore., who was instrumental in bringing Yeatman Griffith to that city and manages the master class there; next to Mr. Wedemeyer, Imogene Peay, accompanist, who came with the Yeatman Griffiths from New York, and has accompanied in all three cities; in front of Miss Peay, Jessie Hoskins, teacher from Baker, Ore., who has been secretary to all three master classes; to the extreme right, Charles W. Lawrence, teacher, singer and dean of music of the Pacific University of Forest Grove, Ore., who made the presentation speech; to the extreme left, Lenore Griffith, daughter of Mr. and Mrs. Yeatman Griffith. In the second picture, from right to left, are: Mrs. Donald Spencer, business manager of the Portland Symphony Orchestra for the past seven years, and the leading spirit of that organization, and who, during the war, when the orchestra was discontinued owing to the resources of the city being heavily taxed for the war activities, shouldered the responsibilities of the orchestral season and has carried it on to its present success which is attracting national attention in the engagement of Willem Van Hoogstraten as conductor this season; and Mr. and Mrs. Yeatman Griffith who, after the most successful summer season they have ever enjoyed, on September 8, left the Pacific Coast to return to New York City, where their studios reopen October 1. The New York season promises to be a record one for them.

ARTHUR SHATTUCK WITH ERNEST URCHS AND PAUL SCHMIDT OF THE STEINWAY COMPANY IN SWITZERLAND.

Arthur Shattuck, who makes his home in Paris, has been vacationing in Switzerland and the Italian Lakes region. Recently he journeyed to Montreux with friends to participate in the fete given by Mr. and Mrs. Padorewski at their beautiful villa. About seventy guests, most of them conspicuous figures in the world of art and music, made up the company, and a truly royal hospitality was dispensed by the distinguished host and his wife. During the festivities it was announced that the occasion offered a fitting opportunity for the first performance of The Twentieth Century Express Symphony, by an all-star company. An impressive ensemble comprising violinists, cellists, horn-blowers, saxophone wailers, typewriter pounders and several pianists, each playing in the key that appealed to him at the moment, aided and abetted by the conductor, who wielded the baton with one hand and threw crockery into a huge barrel with the other, gave what the critics could properly call an unparalleled performance. But just what Arthur Honegger, who was among those present, thought of it, is not reported!





ELISABETH RETHBERG,

Metropolitan Opera soprano, resting in Colorado prior to her extended concert tour to the Pacific Coast. The other photo shows her leaving for her morning ride with Djana Lavois-Herz. They sometimes climbed up to 10,000 feet.



FRANZ KNEISEL.

In one of these interesting snapshots Franz Kneisel, so well known for what he accomplished as first violin of the Kneisel Quartet in developing a taste for chamber music in America, is seen with Henry Krehbiel (at the left) and Frank Damrosch, director of the Institute of Musical Art. This picture was taken at Blue Hill, Me., shortly before Mr. Krehbiel's death. It is to Blue Hill that Mr. Kneisel goes each summer and teaches members of the music colony there. In the other picture Mr. Kneisel is photographed with Mrs. F. S. Coolidge at her home in Pittsfield, Mass.

A MID-SUMMER DAY DREAM.

High up in the California hills Olga Steed has built a bungalow, to which she repairs as soon as her schedules permit. Here the brilliant young pianist arranges all of her programs for the season to come, trying them on the birds for approval.



RALPH LEOPOLD

photographed on the estate of friends at Wickliffe-on-the-Lake (Lake Erie), Ohio. During the early part of the summer Mr. Leopold was at Craigville, Cape Cod, Mass. Then he motored through the Berkshires, made a number of short visits in Pennsylvania, and settled on Lake Erie for the remainder of the summer. He spent a portion of his time in preparing programs for the coming season and also is working on transcriptions of scenes from Wagner's Ring operas, which he will record for the Duo-Art reproducing piano. He returned to New York recently.



EDWARD JOHNSON,

tenor (on the center camel), and Ellmer Zoller, pianist-accompanist (at the left), snapped while in Cairo in front of the Sphinx.



DURNO'S SUMMER MASTER CLASS IN CANDADA

Reading from left to right (front row): Blanche Bates, Margaret Hickok, Marion Lawrence, Alma Sheasgreen, Grace Slimman, Lavinia Elaley; (second row) J. W. Chisholm, Jeannette Durno, Millicent Lusk, Thelma Eyford, Alma Mel-drum, Josephine Kurtze, Mayme Garvie; (top row) Fred McEown, Helen Roenicke, Evelyn Eby, Gertrude Broadhurst, Irene Maguire, Reuben Lowe, May Dizon, Gertrude Riche, Reginald Bedford and Lyell Gustin. Since the close of Miss Durno's summer class at Saskatoon, she has been taking a real vacation in the Canadian Rockies at Jasper Park. She returned to open her Chicago studio on September 14. Miss Durno has affiliated her studio with the Cosmopolitan School.



NETTIE SNYDER IN FLORENCE.

In the snapshot to the left are Howard Shelly; Nettie Snyder, formerly from St. Paul and New York, now living in Florence, Italy, and Mabel Du Rose, well known voice teacher of St. Paul, Minn. Mrs. Du Rose studied with Mrs. Snyder all summer, and planned to return to St. Paul last month. The snapshot was taken in the garden of Mrs. Snyder's villa, the historical home of Galileo. The picture to the right shows a group of Mrs. Snyder's pupils, including Mary Cuday, Ruth Gillmore, daughter of Frank Gillmore, of New York, and Cecil Millar, of London. Miss Gillmore sailed with Mrs. Snyder and has been studying with her for the past fifteen months. She has just returned home, and will be heard this winter in a New York production.



CECIL ARDEN

at Universal City, Cal., in Andy Gump's car with Lady Julie of motion picture fame.



ELIZABETH GUTMAN,

soprano, sketched in Paris by Zim of Le Rive.

STUDIO REOPENINGS

Gennaro Curci

Gennaro M. Curci resumed teaching at his studios on September 15.

Paula Pardee

Paula Pardee arrived in New York on September 8 on the S.S. Orca, after a vacation in England and France, and

has reopened her studio at Steinway Hall. A new feature of Miss Pardee's teaching this year will be student recitals on the first Saturday afternoon of each month.

Emma A. Dambmann

Emma A. Dambmann resumed vocal instruction at her studios, 137 West 93rd Street, on September 28.

Lillian Sherwood Newkirk

Lillian Sherwood Newkirk has returned from several weeks in the Maine woods. She especially enjoys fishing and on her last day she caught four three-pound brook

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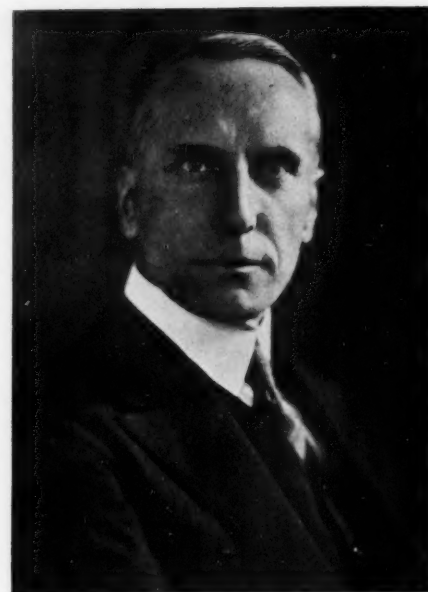
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NIKOLA ZAN,

New York vocal teacher and coach, who reopens his studio on October 1, after holding a successful master class in Portland, Ore.

trout. Mme. Newkirk resumed teaching in her Metropolitan Opera House Building studios on September 30. Her season in Norwalk, Conn., opened on September 16.

Samuel Margolis

Samuel Margolis, New York teacher of singing, who spent the entire summer in Miami, Jacksonville and Palm Beach, Fla., returned to the metropolis on September 15 and at once resumed professional activities at his studio, 1425 Broadway. Among his listed pupils are a number of operatic and concert singers.

Emilio A. Roxas

Emilio A. Roxas, New York teacher of singing, also composer, coach and accompanist, has started his fall season at his Steinway Hall studio with a large enrollment.

Alice Garrigue Mott

Alice Garrigue Mott returned from Europe on the S. S. Minnetonka on September 21, and she states that so many pupils awaited her arrival that she reopened her New York studio that afternoon. Mme. Mott remained in England and France all summer, visiting the most interesting cities in both countries. While in London and Paris, she attended many operatic and theatrical performances, and it is her opinion that "New York may well be proud of her artistic representations in comparison with those given abroad."

Philipp Mittell

Philipp Mittell, New York violin pedagogue, who spent a delightful vacation at Provincetown, Mass., returned to the metropolis and at once resumed professional activities at his studio, 939 Eighth Avenue. During the summer months Mr. Mittell devoted several hours daily to teaching a number of his artist-pupils. The balance of time was taken up in outdoor sports, such as golf, tennis and motoring.

Anita Rio

Anita Rio has returned to New York from a visit to Spain, and states that the cities she enjoyed most were Madrid, Granada, Seville and Toledo. Incidentally, she witnessed a couple of bull fights. Mme. Rio has resumed teaching at her vocal studio on Twenty-second street.

Wilson Lamb

On September 28 Wilson Lamb, vocal teacher of Orange, N. J., opened his studio for the season. Many of his pupils have appeared frequently in public.

May Stone

May Stone reopened her studio on September 28, having spent a delightful vacation in Europe.

Harriet Foster

Harriet Foster, having returned from a delightful vacation, will reopen her new studios on October 5.

Novello Davies

Clara Novello Davies has resumed her fall classes with a large enrollment.

Helen Chase

After a busy season of summer master classes in Chicago, Helen Chase enjoyed a much needed rest in the mountains and later at the seashore. As Miss Chase has been a successful coach, accompanist and teacher in New York for many years, she has a splendid following of well known artists. Her studio at 318 West Eighty-fourth Street reopens today, October 1.

MYRA HESS

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A Visit With Mme. Von Klenner at Point Chautauqua

A message from Katherine, the Baroness Von Klenner, said, "Come to Chautauqua," so the writer obeyed the command, arriving there in time to find her surrounded by a coterie of pupils, as is usual during her summers. Her cozy villa, Woo-Kootsie, is at Point Chautauqua, opposite the nationally known educational institution, and here one found her as full of spirit, animated, witty, droll, irrepressible as ever. Her activities continue during the summer, pupils coming to her in numbers from various States, and she gives concerts for worthy purposes, lectures at prominent affairs, and keeps musically wide awake.

August 6 she gave a musicale at Barnes Inn, Point Chautauqua, which has been the scene in previous years of many notable concerts under her direction. Her brilliant program "was a triumph for the singers, and a perfect joy to the assemblage," said the Mayville Sentinel. Those who appeared were Ruth H. Barnes, Margaret Fritz, Florence Gustafson, Lulu K. Brooks, and Edna B. Brewer, giving solos, duets and trios, and a notice of a column's length tells of their fine success.

August 9 she arranged a sacred song service at St. Paul's P. E. Church of Mayville, N. Y., when some of the foregoing singers took part, including also Marie Zeppos, David Arthur Thomas (tenor) and Mrs. E. D. Bevirt, organist. The affair crowded the church, and the fine, new organ combined with the singers in offering an evening of deeply edifying music. August 12 Mme. Von Klenner lectured on Woman's Day, Lily Dale, her subject being America's Musical Backbone. The many prominent intellectuals who attend this place regularly heard a talk which showed Mme. Von Klenner to fine advantage, and kept their interest every minute. Previous to these affairs she gave a brilliant talk before the vast assemblage at the Conneaut Lake Music Festival, conducted by her former pupil (their child is named after her), Lee Hess Barnes; this was duly noted at the time in the MUSICAL COURIER. The musical events under her direction concluded with a grand concert August 20 at Lily Dale, the Milton Aborn Opera Company appearing during the fortnight beginning August 24, Mme. Von Klenner having been instrumental in arranging this.

A private morning musicale, given by summer students who were at hand, brought forward six young singers studying with Mme. Von Klenner, and this impromptu affair, given in the big studio occupying an adjoining building on the place, was most enjoyable. Marian J. Fritz of New York showed an alto voice of fine promise, with pleasing personality, in songs by Wolf. Ruth MacAlpin, youth-



AT WOO-KOOTISIE VILLA, THE VON KLENNER SUMMER HOUSE.

Summer students with Mme. Von Klenner at Point Chautauqua, N. Y.

ful soprano, of Marathon, N. Y., sang Only a Rosebud (Cowen) and The Lass With the Delicate Air very prettily indeed. Lulu K. Brooks, of Hornell, displayed her coloratura facility in O Had I Jubal's Lyre (Handel), and vocal dash in A Birthday (Woodman). Edna Banker Brewer, contralto, who is prominent in Rochester, N. Y., musical affairs, sang Nadeschda with authority and beauty of voice. A taking personality has Marie Zeppos, soprano, of Wheeling, W. Va.; her singing has exceptional temperament. An unusual number was the duet for two low voices—Thy Wings, O Dove (Watson)—sung with excellent unity by Misses Fritz and Brewer. Mary Elizabeth Brewer added two piano numbers, by Friml and Heller, showing that she has definite pianistic gifts. All the singers showed the voice control, distinct enunciation and other shining attributes of the Von Klenner schooling, based on the Garcia methods, and it was indeed a pleasure to meet her and to note the devoted band which surrounds Mme. Von Klenner in her summer home.

Leopold Auer Receives New Decoration

In connection with the Jubilee Anniversary of the foundation of the Royal Hungarian College of Music, Budapest, the Regent of Hungary, awarded the venerable Leopold Auer the title of Honorary Professor of the Royal Hungarian College of Music, in recognition of the extraordinary services he has rendered in the cause of musical art.

Early Date for Ljungkvist

Samuel Ljungkvist, dramatic tenor, is engaged to sing at the Y. M. C. A. of Brooklyn on October 10. His program will include a number of rarely heard songs by Scandinavian composers. Because of an unusually extensive repertory, Mr. Ljungkvist's programs are becoming decidedly popular with the public.

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CHICAGO—The Chicago Uptown Civic Concerts, whose initial series last year at the Arcadia was sponsored by such prominent women as Mesdames Edith Rockefeller McCormick, Howard H. Spaulding, Jr., W. D. Mellvaine and others, established a precedent both by reason of the fact that six concerts by world famous artists proved to be the greatest musical bargain ever offered in Chicago, and also because they were better attended than any like event presented in the Windy city.

Uptown Chicago has traveled far along the road in justifying itself as an artistic unit, and these concerts are a further step in the right direction. In order to give this second series a more definite background, a small group of representative business men of Uptown Chicago met recently and organized the Civic Music Association of Uptown Chicago. Plans were immediately made for a more comprehensive meeting at which all citizens of Uptown Chicago will be invited to co-operate. The concerts will be held at the Arcadia Auditorium on six successive Sunday afternoons, beginning November 8, with the following attractions: November 8, Payley-Oukrainsky and Corps de Ballet; 15, Kathryn Meisle, contralto, and Allan McQuhae, tenor; 22, Cecilia Hansen, violinist, and Virgilio Lazzari, basso; 29, Claudia Muzio; December 6, Louis Graveure, baritone, and Olga Samaroff, pianist; 13, Little Symphony

Orchestra with Helen Freund, soprano. The following officers were elected: J. F. Cornelius, president; George F. Nixon, vice-president; O. A. Christensen, treasurer; Col. Charles J. Kraft, secretary; David B. Maloney, counsel,



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and Dema E. Harshbarger, business manager. The board of directors is made up of Joseph J. Jackson, William E. Dewey, John J. Ready, Britton I. Budd, Loren Miller, James F. Ward and William J. Patterson.

MACBURNIEY TALKS TO HIS STUDENTS

On September 21 Thomas Noble MacBurniey re-opened his vocal studios in the Fine Arts Building. In the evening

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the distinguished teacher gave the first of his monthly talks to his large and talented class. Not a vacant seat was found when a representative of the MUSICAL COURIER made his appearance, but one of Mr. MacBurniey's professional pupils made room for the representative, who listened for an hour (the length of the talk) to the interesting remarks made on this occasion—many being jotted down for the readers of this paper in the near future. Mr. MacBurniey announced that the first get-together evening of the class will take place in a few days. On this occasion every one of his pupils will sing. "Those who have had 100 lessons, as well as those who have had only one, will be heard," said Mr. MacBurniey. "I want to see what you can do in order that I can fit your needs and bring any song you wish. The selection is left to you. Once a year my accompanist, Anna Daze, is willing to work way into the night to play for you, so we will start at 7:30 sharp and will stay here until all have sung." Mr. MacBurniey also announced that throughout the season, as in the past, a series of recitals will be given by his students for the class and also for the public. The demand on Mr. MacBurniey's time, judging from the numerous students on hand will be as great this year as heretofore.

ARTHUR BURTON STUDIO NOTES

Arthur Burton has returned from Estes Park, Colo., where he and Mrs. Burton spent the summer, and resumed teaching September 14 at his Fine Arts Building studio.

Arthur Kraft, a former pupil of Mr. Burton, who left Chicago several years ago and is now located in New York, gave the opening recital at the Evanston Women's Club, September 22. He also opened this series last season.

Frederick N. Wood, tenor, talented pupil of Mr. Burton, has been engaged as tenor soloist at St. James' Methodist Episcopal Church. Mr. Wood reports many engagements for this season.

DUNHAM RESUMES NOON-DAY ORGAN RECITALS

The second season of noon-day organ recitals, given by Arthur Dunham, will commence October 2 at twelve o'clock, in the Auditorium of the First Methodist Church (Chicago Temple Building), 77 West Washington Street. There will be no admission fee.

TREVISAN'S ACTIVITIES

Vittorio Trevisan, distinguished baritone of the Chicago Civic Opera, is now filling operatic engagements in San

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Francisco and Los Angeles, Cal. When he returns to Chicago, in about five weeks, he will open his vocal studio at 418 Fine Arts Building, where he will teach a large class which is awaiting his return from the coast. Though Mr. Trevisan has been re-engaged by the Chicago Civic Opera, he will keep his studio open during the operatic season.

HELEN FOUTS CAHOON BUSY

Helen Fouts Cahoon, soprano, who had an enjoyable summer season at Epworth Heights, near Ludington, Mich., holding a master class and presenting her pupils in recital, has returned to Chicago where she has re-opened her studio at 608 Fine Arts Building.

CLAYTON QUAST RETURNS TO CHICAGO

Clayton Quast, baritone, has returned to Chicago after singing in St. Louis this summer as guest artist in Van Grove's opera, The Music Robber. The press acclaimed Mr. Quast's work in the role of Beethoven, which he created in Chicago and repeated in St. Louis in two performances. This opera will be given again at the South Shore Country Club, and Mr. Quast will again sing the role of Beethoven.

CANCELS OPERA ENGAGEMENT FOR LEGION MEET

In order to sing at the formal opening of the American Legion National Convention at Omaha, October 5, Kathryn Browne, has cancelled her first engagement with the Detroit Opera Company. The Chicago Opera Company was scheduled to appear in the Detroit Opera Company's production of Il Trovatore, October 4. When the Legionnaires asked her to open their convention, the Detroit management kindly released her from her opera contract for the ex-service men.

STURKOW-RYDER STUDIO

Mme. Sturkow-Ryder gave three concerts, September 23, 24 and 25 in New York City. On October 6 she will play at the American Music Festival in Buffalo.

UNITED STATES MARINE BAND FOR CHICAGO

President Coolidge has given the Chicago Lodge of Elks permission to bring the United States Marine Band to Chicago for two concerts, at the Medinah Temple, Saturday afternoon and evening, October 24. The great military band, with its soloists of national fame, comes to our city for patriotic and educational purposes, and the proceeds of both concerts will go to Chicago charity.

AMERICAN CONSERVATORY ITEMS

E. Warren K. Howe has organized classes in Vocal Analysis, where students are trained in such subjects as classifying voices, eliminating vocal faults, mapping out a course of study, etc.

Bernice McChesney, Marion Roberts and Esther Kittilsby, of the piano faculty, have left for Europe on a year's leave of absence.

The Conservatory examinations for free scholarships were held recently.

BUSH CONSERVATORY NOTES

Recent engagements of the graduate students of the Dramatic Art Department of this progressive school show the quality of training given by Elias Day, dean of the department, and his assistants.

Edgar Nelson, pianist and conductor of Bush Conservatory, who is also the popular vice-president of the institution, has returned from the western tour of the Swedish Choral Club, of which he is the director. The club gave thirteen concerts in three weeks and scored a big success at each concert. Jennie E. Peterson, soprano, also of Bush Conservatory, managed the trip, and Harry T. Carlson, also of the North Side School, was accompanist. Ebba Sundstrom, Bush Conservatory violinist, was also a member of the party.

Mr. Nelson, who has already registered a big class at the Conservatory, opened his Chicago season with an organ recital dedicating the new four manual Hall organ of the Oak Park Presbyterian Church on September 16. He resumed the rehearsals of the Sunday Evening Club on September 24 and the Swedish Choral Club on the 29th, two important musical activities of which he is conductor. He will conduct a concert of fifty members of the Swedish Choral Club in Orchestra Hall on October 15 at a special benefit affair outside the regular season's concert.

Jan Chiapusso, Bush Conservatory pianist, who will give a recital in Kimball Hall on October 4, reports a large class of professional pianists on his teaching schedule.

Poul Bai, Danish baritone, who has recently joined the Bush Conservatory faculty, will have the assistance of Edgar Nelson at the piano at his recital October 22 at Kimball Hall.

Owing to the large number of graduate students who are taking degree courses at Bush Conservatory this season, special classes have been arranged for the advanced theoretical courses required for the degrees of Bachelor of Music and Master of Music.

The Bush Conservatory this season has adopted the semester-hour system of credits, in keeping with the best educational practice of the time. This system is in use in all the leading colleges and universities of the country and also many music schools, and greatly facilitates the transfer of credits from one institution to another.

NORA LORRAINE OLIN RETURNS

After a delightful vacation trip through New York State, Montreal, Quebec and the Saguenay River region, down through the Green and White Mountains and other New England states, Nora Lorraine Olin has returned to Chicago and reopened her studio.

JEANNETTE COX.

Young Seattle Artists Win Scholarships

When Rosing conducted his four weeks' classes at the Cornish School of Seattle, he heard many promising singers of that city and presented scholarships in his opera classes, which he is to conduct in the Eastman School at Rochester this coming season, to Esther Pearce, coloratura soprano; Ellen Colby Strang, soprano, and Robert Norton, basso. Miss Strang and Mr. Norton are artist-pupils from the class of Jacques Jau-Jerville of the Cornish School.

Graveure Back From Europe

Louis Graveure has arrived in New York after a hurried trip to Europe. Following his sensational concert in Berlin, the critic Schmidt of the Berlin Tageblatt said that "Graveure is for me the greatest living concert singer." The baritone will open his concert season at the Worcester, Mass., Festival.

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IVOGUN STARS AT SALZBURG

Joseph Schwarz in Recital

SALZBURG.—More satisfactory, sincere and legitimate than Reinhardt's shows were the operatic performances given by the company of the Vienna Staatsoper: Don Juan, under Muck; The Marriage of Figaro, under Schalk; and Don Pasquale, under Bruno Walter. The Mozart performances were, on the whole, on a far higher level than those given at Salzburg by the same company, under Strauss and Schalk, in 1923. Some objections are in order against the staging and stage direction. The scenery does not, at close range, look as dignified as in the big Vienna house, and in the case of Don Juan it is a makeshift and compromise. The greater part of it hails from the wonderful Don Juan revival which Mahler gave at Vienna twenty years ago, an which was conceived in the vein of a tragic opera. When Strauss re-staged the work at Vienna, as a "comic opera" (with much swifter tempi and in a brightly lit house), only part of the new staging was adapted to this mood and grafted on the old settings. Thus the present setting is a thing half-way be-

tween solemnity and merriness, inconsistent and inadequate. The performances were, on the whole, dignified. Duhan, the wonderful Don Juan, unfortunately fell ill and was replaced by Jerger, a fine actor who, however, lacks the sensuous voice for the part of the fatal Don Helene Wildbrunn, widely famed in Germany for her portrayal of Donna Anna, conveyed more a kind German Hausfrau than the demonic figure she should be (a quality which she shares, alas! with almost all Donna Annas of the German stage, although some others have at least the ringing top notes and the dramatic accents). Richard Mayr, universally loved for his wonderful Baron Ochs, displayed even more of his big voice and broad humor in his native Salzburg—not always with the best effect, for his methods of histrionic exaggeration and vocal opulence are more in place in the big Vienna Staatsoper than in the dainty Salzburg theater. Mayr's high spirits were as much an asset also in the rôle of Don Pasquale as his engrossing comic effects were a drawback, and he was certainly anything but Italian in his vocal style. The real star of the operatic festival was Maria Ivogun as Zerlina in Don Juan, and even more as Norina in Don Pasquale. Such superb freedom in acting and singing, so sprightly and capricious a temperament, such ease of vocal production I have not witnessed on any stage for years. If she has not the "big" Italian coloratura style—what does that matter in view of her superb phrasing, and her ability to divest coloratura runs of their virtuosos character and to make them the logical utterance of varying moods—from giggling laughter to the alleged heart-rending sorrow of Norina!

JOSEPH SCHWARTZ IN RECITAL

Ivogun and her tenor husband, Karl Erb, also provided one of the most pleasant events in a series of what were announced as Chamber Concerts but resolved themselves

for the most into song recitals by a number of star artists. Erb, whose voice is probably the most Farielli-like, as regards color, in existence, shared with Ivogun in songs, arias and duets by Handel, Mozart, Wolf and Strauss. Strauss songs also formed the program of Lotte Schöne, soprano from the Vienna Staatsoper, whose charming voice and appearance atoned for her lack of a strong personality in the rôle of Susanna in The Marriage of Figaro. Richard Mayr appeared as a singer of Schubert and Wolf, and Josef Schwarz' vocal gifts were finely displayed in the rendition of songs by Schubert, Schumann, Brahms and Mahler, with Walter as a wonderful accompanist. Real chamber music was provided by the Rosé Quartet and by the Wood wind Society of the Vienna Staatsoper Orchestra, with Rudolf Serkin as assistant pianist.

Serkin also appeared as soloist in the orchestral concert directed by Bruno Walter, playing Mozart's E flat major Concerto in dignified and deeply musicianly style, if perhaps a bit too "unsensuous." Nor did Walter feel as much at home in Mozart and in Haydn's D major symphony, as he does in more modern music and did in Brahms' second symphony. Mozart's G minor symphony stood on the program of Muck's concert, but his rigid, stern mentality (vide also his Don Juan conducting) was hardly appropriate even in this, one of the less "Viennese" of Mozart's symphonic works. Muck has aged tremendously and his sharp profile (with the huge white collar)—more reminiscent of Wagner than ever in these days—bespeaks suffering and sorrow; an injury to his left hand sustained in a motorcar accident at Bayreuth recently also hampered his conducting and frustrated his playing the recitative secco in Don Juan himself. The official end of the Festival was the third orchestral concert in which Franz Schalk, disciple and apostle of Bruckner, performed his Seventh and gave a great reading of Schubert's incomplete and yet so "finished" B minor symphony.

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During the month of August, Mr. De Gregorio gave a successful concert for the blind children at the Monterey Hotel, Asbury Park, N. J. He has already resumed teaching now at his Metropolitan Opera Studios.



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Dearest Enemy, with Helen Ford and Charles Purcell, the new musical comedy now showing at the Knickerbocker Theater, undoubtedly is interesting entertainment. The action takes place during the Revolutionary War and the period immediately following it. The book is by Herbert Fields, lyrics by Lorenz Hart, and music by Richard Rogers. This is a decidedly colorful musical comedy; the music is melodious and the singing and dancing are excellent. There are many beautiful Colonial costumes and the settings for the various scenes also are worthy of commendation. The production is staged by John Murray Anderson.

THE MARK STRAND

Douglas Fairbanks' latest picture, Don Q, was shown at the Mark Strand Theater last week. It is not surprising that it has been held over for a longer run, as the theater was packed to capacity for the performances last week and the crowds extended into the street. Undoubtedly the same is the case this week. Don Q is a splendid picture, and one which gives additional proof of Douglas Fairbanks' supremacy in the motion picture world. Owing to the length of the film, the remainder of the program was curtailed, including only the Topical Review and a prologue to the cinema. The Mark Strand management is to be congratulated for the excellent feature pictures shown at this theater.

THE RIALTO

The surrounding program at the Rialto last week was different from that of the preceding week, although the feature picture, the much heralded Pony Express, remained the same. A large crowd was present to hear Ben Bernie and his orchestra and to see six beauties from the Atlantic City Pageant, with Olive Ann Alcorn to explain their particular merits. Mr. Bernie was his usual amusing and syncopated self, presenting among other numbers Thurlow Lieurance's By the Waters of Minnetonka.

THE RIVOLI

The overture to Thomas' Mignon opened the Rivoli program last week, and in this the members of the orchestra brought out all the fine points of the score to advantage. Next came a Riesenfeld Classical Jazz, decidedly the hit of the evening. This was divided into three parts, each expressive of the feature picture, The Iron Horse. The first part was called Covered Wagon Days; then followed Pony Express Days, and, finally, Iron Horse Days. The orchestral effects by Max Manne were very clever. The singing of the ensemble was especially delightful.

The Iron Horse occupied most of the program. It is indeed a gigantic picture and well produced. Those who enjoy romances of the East and West, such as the Covered Wagon, Pony Express, etc., will surely find plenty of thrills in this.

THE CAPITOL

The second Hungarian rhapsody (Liszt) was the orchestral piece de resistance at the Capitol last week, the violin cadenza, incidentally written by David Mendoza, being beautifully

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played by Joseph Fuchs. This was followed by some clever diversissements by Doris Niles and Mlle. Gambarelli, after which Caroline Andrews sang charmingly the Waltz Song from Romeo and Juliet. In honor of the approaching Jewish holiday, William Robyn and Douglas Stanbury, assisted by the Capitol Singers, aroused much enthusiasm through their singing of Kol Nidrei (Bruch). The usual Capitol Magazine, an interesting picture, Wild Beasts of Borneo, and The Circle, adapted from the successful play by W. Somerset Maugham, completed the program.

New York Piano Conservatory Prospectus

The 1925-26 prospectus of the New York Piano Conservatory and School of Affiliated Arts gives one the impression that this school has made remarkable strides during the brief two years of its existence on 57th street. Dr. Westlake's faculty now includes such names as E. Robert Schmitz, Robert Imandt, Walter Greene, Jennie Ward Bogert, and Effa Ellis Perfield, and under his direction there are now fourteen schools of music in suburbs and other cities. One feature rarely found is the teaching of improvisation, which seems to have been very popular and productive as a course in the past year.

Dunning System Popular in Portland, Ore.

Jean Warren Carriek's normal class in the Dunning System was so popular in Portland, Ore., this summer that she started a similar class in September.

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VIOLIN MAKING IN FRANCE

By Clarence Lucas

(Continued from last week.)

How came Mirecourt to be a center of violin making? Many manufacturing towns have grown up over a deposit of coal or iron. Mirecourt, however, did not develop on account of a plentiful supply of resonant wood. It is true that the surrounding country was well wooded. France is still covered with superb trees. The railway journey from Paris to Mirecourt takes the traveller through many miles of forest land. Some of the oldest inhabitants of Mirecourt can remember when the wolves howled in the forests around Mirecourt. The only wolf to be heard in Mirecourt now is on the G string of a bad fiddle. That particular wolf is worse in his bark than in his bite.

The Chateau de Ravenel, which lies some distance from the town, was formerly the country residence of the Dukes of Lorraine. Among the retinue of these powerful and wealthy dukes were horsemen, hunters, cooks, gardeners, footmen, and musicians. There was one man whose special duty it was to keep the musical instruments in order. The instruments requiring most attention were the lutes, and the man in charge of the lutes, or luths, was the luthier. The name luthier is today used in France for a violin maker, though lutes are now found only on the pages of old poets and romancers. Violin making might have become the special work of any other city if the court of a local duke had set the fashion and created the demand for violins.

The best wood for the tops of the Mirecourt violins comes from Switzerland, and the finest maple for the backs is grown in Hungary or Austria. The maple that is grown in the neighboring Vosges has very small markings, and is used only in the less expensive instruments.

Stradivarius himself made most of his violins with the cheaper maple with little or no marks in it. He reserved his fine Hungarian wood for specially ordered instruments. The Mirecourt luthiers do the same. A violin made from plain maple from the Vosges sounds just as well as a violin with the finest ornamental maple from Hungary for the back. A slab of maple of the best Hungarian wood costs about 100 francs in France today. Before the war 100 francs were worth twenty dollars. Today a factory made Mirecourt violin, with strings, bridge, tailpiece, chinrest, bow, and case, can be bought in the United States for fifteen dollars. It goes without saying that the top is not Swiss pine and the back is not Hungarian maple.

The varnish on the cheap instruments is hard, shiny, brilliant stuff, made from hard gums dissolved in alcohol and

died with aniline chemicals. The better instruments have oil varnishes, which are softer in texture and do not shine like glass. But the best of the Mirecourt varnishes are very inferior to the old Italian varnishes. The magnificent copies of all the great Italian makers, which the excellent French makers have produced, are never varnished with the wonderful mixtures to be found on the fine violins of Italy.

A NEW VARNISH

A beautiful and resplendent varnish is at present made in Paris by Luc Gallicanne, of whom I have already written in these columns, but as he is not a violin maker he has no place in this article.

There are several excellent violin makers in Paris, though most of them are dealers in old instruments rather than fabricators of new ones. The names of Gand, Maucotel, Bernardel, Enel, Jombard, for instance, are known to all violinists who have visited Paris. Outside of Paris two of the best esteemed makers of violins in France are Hel of Lille and Kaul of Nantes. Georges Gille of Paris recently made me a copy of a large Nicolas Amati, which is a superb instrument for workmanship, with a tone that is both brilliant and sweet. It is one of those instruments which in time could easily pass for an old Italian instrument if it had an Italian varnish. Georges Gille maintains that he knows the principles on which the old Cremona makers worked. Be this as it may, I have no hesitation in saying that his month old violin is as sweet and smooth in tone as an old Italian instrument, and the new wood in it has a better vibrating power than the long used wood in the ancient violins. It again proves to me, if proof is necessary, that the art of making violins was not lost with the Cremona masters.

HISTORY OF THE FRENCH SCHOOL

The old French school of violin making began early in 1600. The instruments were copied from the Italian masters of Brescia and Cremona. From this Italian form the French makers never varied. Up till 1800 the most popular style instrument was that of Nicholas Amati. This was followed by the Stradivarius form. The French and the English began on the same models and worked together for nearly a century. But the English made the mistake of quitting the Italian form for the German form of Stainer. When the English discovered their mistake and returned to the Italian model, the French had gained the lead, which they have held

ever since. The Germans, who make fine pianos, have never been able to compete with the French in the production of fine violins. There are fiddle factories in Germany, however, which turn out more trade furniture violins every year than are made in Mirecourt.

If the French makers have one fault more than another, it is that their workmanship is too perfect, too flawless, too fine. They are unrivalled masters of delicacy. No master luthier of France could copy a rough and rugged Guarnerius without making the copy very much more perfect in detail than the vigorous and inspired old Italian master made his original. The original is an autograph; the French copy is an engraved copper plate.

Let me bring this rambling article to a close with a few

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names of the most eminent makers of the French school. François Médard is one of the early masters. After him came N. A. Chappuy, Nicolas Lupot, Pierre Silvestre, J. B. Vuillaume, F. L. Pique. Fine examples of the productions of these masters are already of great value, and the market value is continually rising. The names have not been enshrined in literature and rhymed by the poets. The great public, which has read about Stradivarius for many years, is often entertained at concerts by the splendid instruments of modern France, never doubting but that the soul of old Cremona is in communion with its own.

Rosati Pupil Scores in Opera

One of the notable features of the New York engagement of the Boston Civic Opera Company was the singing of the Italian baritone, Fabio Ronchi. This young artist, direct from successes at La Scala (Milan), the Reale (Madrid), the Costanzi (Rome), and at Lisbon, won instant and unanimous approval here by his brilliant performances in Faust, Carmen, Bohème and Pagliacci. The press spoke warmly in his praise.

Mr. Ronchi is a pupil of Enrico Rosati, who is also the teacher of the distinguished tenor, Beniamino Gigli, of the Metropolitan Opera.

Münz Returns October 23

Mieczyslaw Münz, Polish pianist, will return to this country on October 23, sailing from Cherbourg, and will arrive in New York on October 29. A concert tour has been arranged, the introductory concert to be given in Cincinnati. In addition to his concert work, Münz has accepted the post of head of the piano department of the Cincinnati Conservatory of Music, directed by Bertha Baur. Münz has been quietly vacationing over the summer months with his parents in Krakow, Poland, where he went following a trip to Japan at the close of last season.

Ruth Breton Moves to New York

Ruth Breton has moved to New York City, and her home town of Louisville will see her only on brief professional or social visits. Among Miss Breton's most recent engagements is an appearance as soloist with the New York Symphony Orchestra.

Joseph Achron Completes Violin Concerto

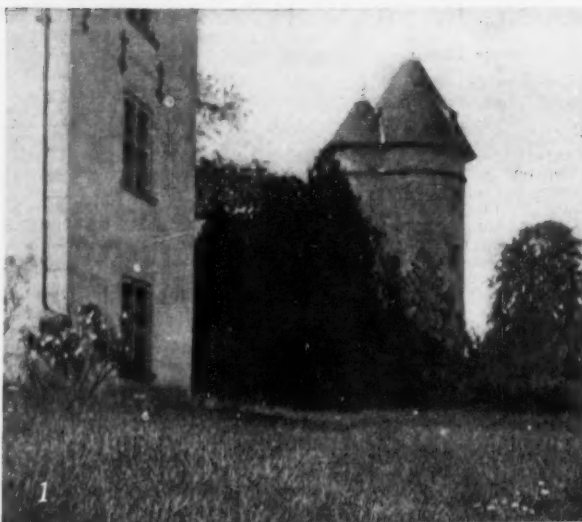
Joseph Achron recently completed his new concerto for violin and orchestra. This is the first big work written by the composer in America. A number of his new works for voice, piano, and violin, as well as several transcriptions by Joseph Achron, were just released by Universal Edition.

Samaroff Raises Large Sum at Benefit

More than \$2,000 was raised for the Bar Harbor Hospital at Bar Harbor, Me., through a benefit concert given by Olga Samaroff early last month. The pianist won an ovation.

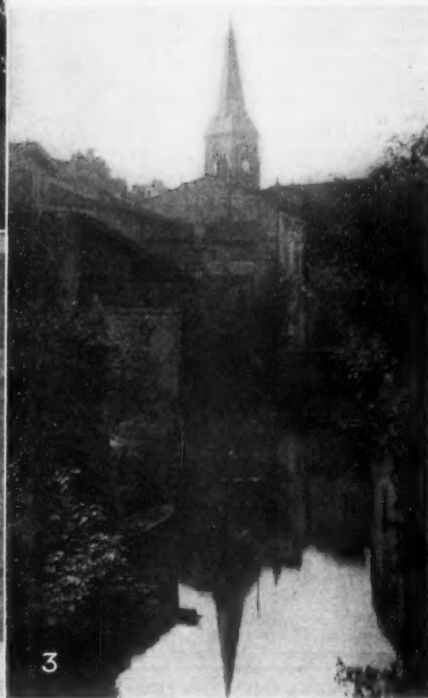
Edwin Hughes Returns

Edwin Hughes, pianist, returned to New York on September 28, after a vacation spent at the MacDowell Colony in Peterboro, N. H.



A PILGRIMAGE TO THE HOME OF THE FRENCH VIOLIN INDUSTRY, MIRECOURT.

(1) The medieval Chateau de Ravenel, once the residence of the dukes of Lorraine, whose luthiers were the founders of violin making in France. (2) An antique house in Mirecourt. Beside the door of the ancient church, in which more than twenty French violin makers of repute have been baptized, stands Rembert Wurlitzer, himself an expert maker of violins and a connoisseur of ancient instruments. (3) Lupot may go and Vuillaume may come—but the brook at Mirecourt goes on forever.



George Liebling to Play His Concerto Here

George Liebling, the pianist-composer, will give his first New York recital of the new season Sunday afternoon, October 11, at Aeolian Hall. The program will include his own piano concerto, to be heard for the first time in

America. The orchestral part will be played on a second piano by Leonard Liebling. The work played by its composer, has been heard, with orchestra, in London, Vienna, Berlin, Munich, and Warsaw, and met with critical and public success. The concert is under the management of A. Culbertson.

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